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# CHURCH MUSIC

R E F O R M E D:

O R T H E

## A R T of P S A L M O D Y

Universally explained unto all People.

C O N T A I N I N G,

- I. A New Introduction to the Grounds of Music, teaching all the Rudiments thereof, in such a plain, familiar, and concise Method, as will enable most People, with a very little Trouble, to learn to sing the PSALM-TUNES correctly by Notes, according to Music, without the Help of a Master; also necessary Directions for pitching the TUNES in their proper Keys; and a new Musical Dictionary. To which is prefixed a prefatory Discourse on the present Use of PSALMody; of the bad Performance of it in the Churches of *London* and *Westminster*, &c. Also of the new ludicrous Melodies composed by obscure Country Teachers of PSALMODY, which are daily creeping into Country Churches, with Reasons for laying those Tunes wholly aside, and for substituting a Set of proper Tunes, as have been best approved of by the best Masters of the last and present Age, with proper Hints for the general Improvement of Psalmody in public Worship, by one regular and uniform Manner of performing it in all Churches alike.
- II. Select Portions of the PSALMS of DAVID, properly adapted to a Set of grave and solemn PSALM-TUNES, both ancient and modern, being those Tunes which are now of common Use in most Churches, and were originally set forth by Authority, and are proper to be sung in all Churches and Chapels, &c. and of all the People together, with three excellent Hymns, for the three grand Festivals of CHRISTMAS, EASTER, and WHITSUNTIDE.

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The PSALM-TUNES are set in two Parts, Treble and Bass, and figured for the Organ or Harpsichord, and are principally published for the Use of all Organists, Parish Clerks, Charity Children, and all other Lovers or Practisers of Church Music whatever.

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By JOHN ARNOLD, Philo-Musicæ, Author of the Complete Psalmodist, &c.

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All hallow'd Acts should be perform'd with Awe,  
And Reverence of Body, Mind, and Heart;  
We've Rules to pray; but those who never saw  
Rules how to sing, how should they bear a Part?

T' avoid therefore a disagreeing Noise,  
This will unite the Organ and the Voice.

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L O N D O N:

Printed by R. BROWN, for the Author, and sold by L. HAWES and Co. at the Red Lion, S. CROWDER and Co. at the Looking-Glass, and J. BUCKLAND, at the Buck, all in Paternoster-Row. MDCCLXV.

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*Original Proof*





T H E

# P R E F A C E.

**D**IVINE Music commenced with the Creation, and must be allowed, by all those who practise it, to be the Gift of God himself, as a true Representation or Admonition of the sweet Consent and Harmony, which He of his infinite Wisdom made in the Creation and Administration of the World; and given to us as a Temporal Blessing, both for his Service, and also for our own Delight and Recreation; but as this noble and delightful Art comes so well recommended to us, by the Testimony we have of it in Holy Scripture, it would be needless for me here to expatiate any further concerning the Antiquity and Excellency thereof; but I shall make some few Inquiries concerning the very great Neglect and bad Performance of Psalmody in our Churches, both in Town and Country; with some necessary Hints for a general Improvement of the same, by one regular Performance of it in all Churches alike.

In the Churches of *London* and *Westminster*, which abound chiefly with large Congregations, it is customary for the People, who chiefly sing by the Ear, to follow the Organ, in those Churches that are furnished with that most excellent Instrument; but, in Churches where there is no Organ, they generally follow the Clerk, who sings the Melody of the Tune; and, as most Clerks are used to sing the Tunes by Heart, they by that Means very often lead the People into a great many Errors; but then is it not very easily suggested that this Method of singing the Psalms (in the Churches of *London* and *Westminster*, &c.) is principally owing to the Want of a proper Set of Psalm-Tunes being printed and published, for their better and more regular Performance of it? Now for this Purpose I have collected the following Psalm-Tunes, and have also adapted them to the most select Portions of the Psalms of *David*.

The great Neglect and bad Performance of Psalmody having long been the Subject of Complaint of several eminent Divines, and though an Improvement of Church Music is rather to be wished than expected; yet, if the following Hints should in the least contribute to it, it will not only give me the most sensible Pleasure, but also answer my utmost Wishes.

I shall therefore address myself first to the Clergy (whose important Office it is to see that all Things belonging to the Church be done with Decency and in Order) to importune them (in order for a more regular and better Performance of Psalmody, in all Churches throughout this Kingdom) to give their Assistance by encouraging so noble a Work; also their Instructions, as may by them be thought necessary; for indeed



nothing belonging to the Service of the Church should be done independent of the Minister thereof.

In order for a Reformation of Church Music, another very essential Part thereof will be, for the Organist and Clerk, always to act in Conjunction together; and first I would advise the Clerk (who generally appoints the Psalms to be sung) to apply to the Church Wardens, for them to procure, at the Charge of the Parish, two or three large Slates, put into decent Frames; which Slates, I would advise, to be caused, by the Church Wardens, to be put up in the most conspicuous Places in the Church; for Instance, suppose one is put on the Front of one of the Pillars of the Organ Gallery, just above the Pews, a Hook or Staple being driven into the said Pillar to hang it on; and one Ditto on one of the middle Pillars of each Side Gallery, in the middle Isle, also just above the Pews; for which Purpose a Sponge and a Piece of Chalk being provided, the Clerk should write, or cause to be wrote, fair and intelligible (with the Piece of Chalk) the Psalms he hath chosen to be sung for that Service, likewise the Names of the Tunes they are to be sung in (after the Manner used by Foreign Protestants, as may be seen in the *Danish Church in Well-clofe Square*, also the *German Lutheran Church in Ayliff Street, London*; which will be a Means for the People to know what is to be sung, that they may look out their Psalms and Tunes in due Time.——I would advise the Clerk, notwithstanding what is above related, to name the Psalms, as heretofore; and I do not see there would be any Harm in it if he named the Tune also; for Instance, *viz.* Let us sing, to the Praise and Glory of God, the two first Staves of the first Psalm, *Crowle Tune, &c.* I shall also recommend it as adviseable for the Clerk, when he names the Psalm, to read the two first Lines of it, before the People sing, instead of one, as now practised, by reason the Words of the second Line, thus read, often make the Sense of the first perfect; for Instance, Psalm the first, Verse the first: The Man is bless'd that hath not lent to wicked Men his Ear. If this Method of reading two Lines, instead of one, were used, it would appear much better Sense to the People, and more especially to the illiterate Part of the Congregation.

In the next Place, it will be the Duty of the Organist to give out the Tune in a very plain Manner with only a few necessary Graces; by this Means, those People who have the Tunes, by looking at the Notes, while they are thus given out, might learn to sing them, in a very short Time, correctly by Note, though before they knew nothing of Music, as the Notes will be a Guide for them either to ascend or descend, &c. but those who sing altogether by the Ear, can have no other Guide than what their Ear affords; but a far greater Progress, in order for a regular Performance of this most delightful Art, might yet be made, provided every one would contribute all the Assistance in their Power; for, as I before observed, the Unskilled in Music might, by reading of the Introduction, and strictly adhering to the above Directions, be thus brought to a regular Method of Singing; and it is not in the least to be doubted, the Psalm-Tunes being far the easiest of all Compositions, but those young Gentlemen who

have

have learned the Harpsichord and other Musical Instruments, might almost at once become good Proficients in the Art of Psalmody.

How excellent would the sweet Female Trebles likewise render the Performance, if young Ladies, who learn to sing, and play on the Harpsichord, Spinnet, &c. could be persuaded to join? And nothing can be better or easier for their first Lessons, for all Learners of the Harpsichord, &c. than these Psalm-Tunes; they would likewise be found the plainest and easiest Lessons for Learners of Thorough Bass, provided their Masters write down the Cards, under the Notes of the Melodies.

It would greatly add to the Performance if the Charity Children were provided with Books of this Kind, also proper Instructions given them; which might be done without any Expence to the Parish, by having (as hath already been done in some Places) a Charity Sermon preached for the Purpose, &c. as it is not in the least to be doubted but that there are many well disposed Persons of Affluence and Fortune, who would cheerfully and readily contribute to so laudable an Undertaking.

Therefore by the Means of the Organ, Clerk, and Charity Children, together with those who understand Music, the whole Congregation might in a very short Time be brought into a regular Method of performing the Psalm-Tunes according to Music; which, provided an intire Reformation of this sort could be brought to Perfection (which is not intended to introduce any New Method of singing in our Churches, but to reform and correct the old) must inevitably give a much more pleasing Satisfaction to all true Lovers of Divine Harmony; and not only so, but will cause People to take a much greater Delight in this most excellent Art. This will be a Means to add to the Church daily, and also make us glad to go into the House of the Lord; it will ravish our Hearts with the Harmony of God's Love and Goodness, whilst our Voices are here joined in his Praise, that, having perfectly learned our Parts here, we may at last come to join with the Heavenly Chorus, and sing Hallelujahs to all Eternity.

In most Country Churches the Psalms used to be sung formerly much after the same Manner as is now used in the Churches in *London*, &c. that is, the Clerk used to sing the Melodies, and the People used to follow the Clerk in singing the Psalms, till about half a Century ago, when several Books of Psalmody were printed and published, containing some very good Psalm-Tunes and Anthems in four Parts; of which the People in the Country soon became particularly fond, so that in a few Years almost every Country Church had one belonging to it; which, in some Places had the Distinction of the *Choir of Singers*, in others the *Society of Singers*; and, in very remote Places where they were not quite so polite, they had the Appellation of *the Singers* only, being, for the most Part, placed in a Gallery or Singing Pew, erected for that Purpose; and, in several Churches, at the Expence of the Singers, by whom, in some Churches, not only the Psalms, but some very good Anthems were performed in four Parts, by Persons with good Voices and tolerable Skill; but within these few Years past, in many Places, the Singers, being fond of Novelties, are almost continually searching after all Publications

cations of this Kind, when, perhaps, at the same Time, they have not learned half those Tunes they are already possessed of; but most of the Tunes which are now published, being the Productions chiefly of Country Singing Masters, whose Compositions (as the late Bishop *Gibson* justly observed) “Are as ridiculous as they are new”; and plainly prove that such Composers are not acquainted with that Species of Music, which is proper for Parochial Singing, as their Tunes mostly consist of what they call Fuges, or (more properly) Imitations; and are, indeed, fit to be sung by those only who made them; being not composed in the Style of Church Music, nor even founded on the Principles of Harmony, are therefore very improper to be introduced into the Service of the Church; for which Reason my serious Advice is, for all Country Choirs, to lay intirely aside all such ludicrous Compositions; as there are, in my Complete Psalmody, an exceeding good Collection of Psalm-Tunes and Anthems in four Parts, being the Compositions of the most eminent ancient and modern Composers; but then, as perhaps they will not chuse to be confined to the Use of that Book only, they might make Use of any others that have Compositions of the same Kind, which are in the true Style of Church Music; but then the assuming this Part of the Service intirely to themselves is directly opposite to the original Design and Intention of Psalmody, and deprives many a devout Christian of the holy Pleasure they would receive in this Act of Devotion; for the original Psalm-Tunes were composed in an easy Style, and (as the Title-Page of the old Version expresses it) “To be sung of all the People together;” that is, (where there is no Choir of Singers) the Clerk should always sing the Melody, and those who sing by the Ear should follow the Clerk; but, where there is a Choir of Singers, the People might follow them, and those who understand Music might sing any Part his Voice best suited. What is meant by the Word *Melody*, is, what is called by some Authors the Church Tune; so that, in this Book the Psalm-Tunes being set in two Parts, the Treble hath the Melody or Church Tune; but in my Complete Psalmody, the Tunes being set in four Parts, the Tenor, being the leading Part, hath the Melody or Church Tune; but as Mr. *Riley* in his Parochial Harmony says, “That the Melodies of all the Psalm-Tunes were originally put in the Treble Part, with the other Parts under them, (as appears by the first Publication of them by their several Composers) and the Alteration before mentioned has been made by some of the greatest Novices in the Science, who have published them so, in Opposition to the Opinion of the best Masters.”——Who these Novices were I will not undertake to determine; but that noted Master, the late Mr. *Thomas Ravenscroft*, who published the ancient Psalm-Tunes in four Parts, put the Melodies in the Tenor and Cliff, and called it Plain Song.—Mr. *Bishop*, late Organist of *Winchester* Cathedral, who published a Set of Psalm-Tunes and Anthems, also set the Melodies in the Tenor Cliff; which Method was likewise followed by almost all other Publications of this Kind, and is reckoned much the best for Country Choirs, by reason that all the four Parts are not sung in all Churches; and, where they are, it is not to be sup-



supposed the Boys in all Places, who sing the Trebles, are sufficiently skilled in Music to lead the Psalm-Tunes and Anthems; and, again, the Trebles are not so high and straining for the Boys Voices, as they would be, if they carried the Air of the Melody; and likewise, in most of the Psalm-Tunes that ever I saw composed for the Treble to carry the Melody, very few ever had any Tenors belonging to them, but what were uncouth, quite unmusical, and very hard to sing, where there is no Organ to sing them to; which I hope will be sufficient Reasons for most Authors of Psalm-Tunes and Anthems setting their Melodies in the Tenor Cliff, which is much the best for Country Choirs; but, as for Tunes set only in two Parts, the Treble of Course must claim the Melody, which is then best in the Treble Cliff, as being the most proper for the Organ, Harpsichord, &c.

I would not be understood, that in Country Churches, where there is a Choir of Singers who sing by themselves in different Parts, that they should be denied this Privilege, since that would be a Means of laying Psalmody wholly aside in those Churches; but, if they have a Mind to sing an Anthem or an Hymn, I would advise them to sing them in that Part of the Service where the Anthem is appointed to be sung, or just after the Sermon; but in singing the Psalms they should constantly be sung to such Tunes as are in my Complete Psalmody, (being the same as in this Book) but are there set in four Parts, in which the whole Congregation should join; and then such as are best qualified would be a Help to those who are not.

Dr. *Cave* (in his Primitive Christianity) speaking of this Performance among the Primitive Christians, says, “ In this Duty the whole Congregation bore a Part, joining all together in a common Celebration of the “ Praises of God.” As it has therefore been thought proper to continue this Practice in all Parochial Churches till of late Years, it is a great Pity that those whose principal Care it should be to guard against all Innovations, should suffer one so great as this to pass unnoticed and without Censure;—I would therefore advise all Country Choirs of Singers not only to exhort the Congregation to join them in singing the Psalms, but likewise give them some small Instructions previous thereto, to such as are willing to receive them; by which, in a short Time, they might greatly add to their Performances.

It is not only a Pity, but also a very great Scandal to the Church of *England*, to have so essential a Part of our public Devotions so much slighted and neglected; since the Dissenters are daily striving to out-do us in this Particular. Also the Methodists add greatly to their Congregations by encouraging the Singing of Hymns; but I hope their profane Manner of singing them to Song-Tunes will never enter the Doors of the Church, nor would I advise any one of the Church of *England* to adhere to any of their Methodistical Ways; for they may be deemed a poor deluded Sect, rather to be pitied than regarded; but then, as I before observed, the Dissenters are daily teaching their Congregations to sing in a correct and uniform Manner. Also a Set of Psalms and Hymns set to Music, by Mr. *Thomas Call*,

*Call*, Organist of the *Magdalen* Chapel, being there sung correctly by Note by the *Magdalens*. Also at the *Foundling* Hospital Chapel, a Set of Psalms, being set to Music on Purpose, are correctly sung by Note by the *Foundling* Children belonging to that Hospital; which Manner of singing, it is not in the least to be doubted, might soon be brought to Perfection in our Churches, with a very little Trouble and small Expence; but there being never a proper Set of Psalm Tunes extant, for this Purpose, will, I hope, sufficiently apologise for my setting about the following Work; in which I have first, in order to render this Divine Art easy to be attained by every Capacity, and practised in every Church, compiled an easy and complete Introduction to the Grounds of Music, copiously explaining all the Rudiments thereof in such a plain, familiar, and concise Method, as will enable most People, with a very little Trouble, to learn to sing the Psalm-Tunes correctly by Note, without the Help of a Master; which they might soon do, having previous thereto perused the Introduction, and learned the Gamut by Heart, the Names and Times of the Notes, and the other Musical Characters, &c. though it cannot be denied but that the Assistance of a Master would be of great Service where it is to be had; but, as a Master is not to be had in all Places, therefore the Method I advise, for People to learn themselves, is by looking at the Notes while they are given out on the Organ; and where there is no Organ to observe the Notes as they are sung by a Choir of Singers, or by the Clerk, &c. as the Notes must be a much better Guide for them to know when to rise or fall, than by trusting to their Ear alone; but I would not advise them to sing them at Church, just at first, until they have got a proper Notion of it; also when they do, not so loud at first, until they become quite perfect in the Science; but as for all those young Gentlemen and Ladies who have learned the Harpsichord, &c. who thereby understand Music perfectly well, I make not the least Doubt but that they will become almost instantaneously good Proficients in Psalmody without any Instructions; but then it must be much more agreeable for them to have the Notes to sing them by, than to follow by the Ear those who perhaps in many Places sing the Tunes, in a great Measure, more wrong than they do right. Also Singing the Psalms by Note will be a Means of performing Psalmody in all Churches alike; and for which Purpose I have selected several of the best Portions of the Psalms of *David*, which I have also adapted to the very best of grave and solemn Psalm-Tunes, both ancient and modern, being the Tunes which are now commonly used in most Churches, and as were originally set forth by Authority, and are proper to be sung in all Churches and Chapels, &c. and of all the People together; with three excellent Hymns for the three grand Festivals of *Christmas*, *Easter*, and *Whitsuntide*; which I have set in two Parts, Treble and Bass, and figured the Basses for the Organ, which, I flatter myself, will make the following Work of great Use to all Organists, Parish Clerks, and all other Teachers and Scholars; and also all other Practisers of Divine Music whatever.

The Reading of the Psalm, Line by Line, is a very ancient Practice, and has formerly been recommended by many of the Clergy, for the Benefit of the Illiterate; and it has been as much condemned by others, as a very absurd Custom; and I think very justly, for the reading and singing each Line thus alternately, can never be executed with any Propriety; for which Reason I hope this irregular Practice will entirely be laid aside, since it can be of no other Service than to spoil the Sense of the Words and Harmony of the Tune, to embarrass the Clerk, to protract the Service, and to render the People's Books of no Use.

I have no more to add, but as the Glory of God, and the Service of the Church, was my sole End and Aim; so shall I account my Labour and Pains herein sufficiently recompensed, if it proves useful to such as so endeavour to sing the Praises of their Creator here on Earth, in Psalms and Hymns, that hereafter they may sing Hallelujahs to all Eternity, among the blessed Choir of Saints and Angels.

Let every Church give God what Churches owe,  
Sending up Hallelujahs from below.

For

Angels and we, assisted by this Art,  
May sing together, tho' we dwell apart.

Great-Warley, Essex,  
June 20th, 1765.

J. A.

N. B. St. Mary's Tune, London old, Martyrs Tune, &c. being very bad Compositions, are not inserted in this Book.

B

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# A New Introduction to PSALMODY.

## The GAMUT, or SCALE of MUSIC.

<i>G solreut</i> in Alt.		<i>Sol</i>	
<i>F faut</i> —————		<i>Fa</i>	} Treble
<i>E la</i>		<i>La</i>	
<i>D lasol</i> —————		<i>Sol</i>	
<i>C solfa</i>		<i>Fa</i>	
<i>B fabemi</i> —————		<i>Mi</i>	
<i>A lamire</i>		<i>La</i>	
<i>G solreut</i> —————	Cliff	<i>Sol</i>	} Contra-Tenor.
<i>F faut</i> —————		<i>Fa</i>	
<i>E lami</i> —————		<i>La</i>	
<i>D lasolre</i>		<i>Sol</i>	
<i>C solfaut</i> —————	Cliff	<i>Fa</i>	
<i>B fabemi</i> —————		<i>Mi</i>	
<i>A lamire</i>		<i>La</i>	} Bass.
<i>G solreut</i>		<i>Sol</i>	
<i>F faut</i> —————	Cliff	<i>Fa</i>	
<i>E lami</i>		<i>La</i>	
<i>D solre</i> —————		<i>Sol</i>	
<i>C faut</i>		<i>Fa</i>	
<i>B mi</i> —————		<i>Mi</i>	
<i>A re</i>		<i>La</i>	
<i>Gamut</i> —————		<i>Sol</i>	

THE Gamut is the Ground of all Music, both Vocal and Instrumental; in which are placed these three Characters, viz.



which must be understood as the signal Cliffs: The first of

which is peculiar to the Bass, and is called the *F faut* or *F Cliff*, because the Letter *F* is placed on the same Line with it; its proper Place is on the fourth Line from the Bottom, as in the Scale.

The second is the *C Solfaut* or *C Cliff*, because the Letter *C* is always on the same Line with it, in which is pricked the Tenor, Contra-Tenor, and other inward Parts of Music; it is placed on the fourth Line from the Bottom in the Tenors, and on the Middle-Line in the Contra-Tenors, for the better Conveniency of the higher Notes; but if it is placed on any other Line, still the Line on which



which it is placed, is C; and the Lines and Spaces, both above and below, have their Keys shifted according to it: The third, is the G Solreut or G Cliff, because the Letter G is on the same Line with it; its constant Place is on the second Line from the Bottom, in which is pricked the Treble or the highest Part in Music.

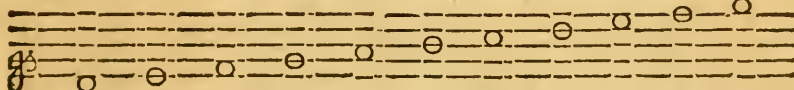
N. B. They are called Cliffs, from Clavis, a Key; because they open to us the true Meaning of every Lesson, which, being pricked down without one of these Cliffs, would signify no more than a Parcel of Cyphers in Arithmetic, without a Figure before them.

But for a better Explanation of the Cliffs, I have here set them down in four Parts, separately, as in the following Scale, which will shew you how to name your Notes in any of the four Parts.

*The GAMUT, divided in Four Parts.*

Treble.

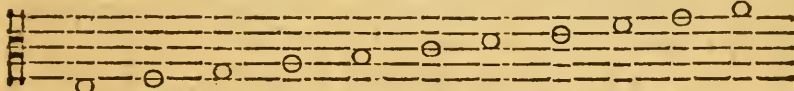
D, E, F, G, A, B, C, D, E, F, G.



Sol, La, Fa, Sol, La, Mi, Fa, Sol, La, Fa, Sol.

Contra.

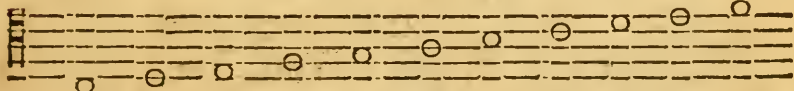
E, F, G, A, B, C, D, E, F, G, A.



La, Fa, Sol, La, Mi, Fa, Sol, La, Fa, Sol, La.

Tenor.

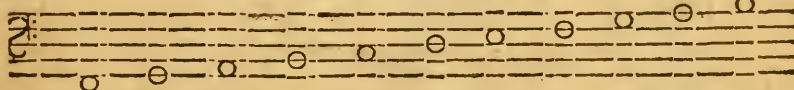
C, D, E, F, G, A, B, C, D, E, F.



Fa, Sol, La, Fa, Sol, La, Mi, Fa, Sol, La, Fa.

Bass.

F, G, A, B, C, D, E, F, G, A, B.



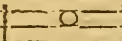
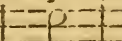
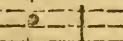
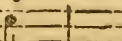
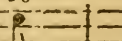
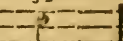
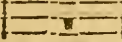
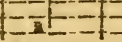
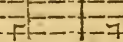
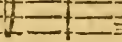
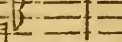

Fa, Sol, La, Mi, Fa, Sol, La, Fa, Sol, La, Mi.

Thus stands the Scale in ev'ry Part,  
Which must be learned off by Heart.

The first Thing to be done, in order to the right Understanding of Psalmody, is to get the Keys, which are seven in Number, and are expressed by the seven first Letters of the Alphabet, viz. A, B, C, D, E, F, G, perfectly by Heart, upwards and downwards, as they stand on their Lines and Spaces in the Gamut, or Scale of Music; which Keys are also expressed by seven different Sounds as they ascend, viz. from A to B, is one whole Tone; from B to C, is a semi (or half) Tone; from C to D a whole Tone; from D to E a whole Tone; from E to F a Semitone; from F to G a whole Tone; from G to A a whole Tone, &c. with their Octaves, which being the same over again.

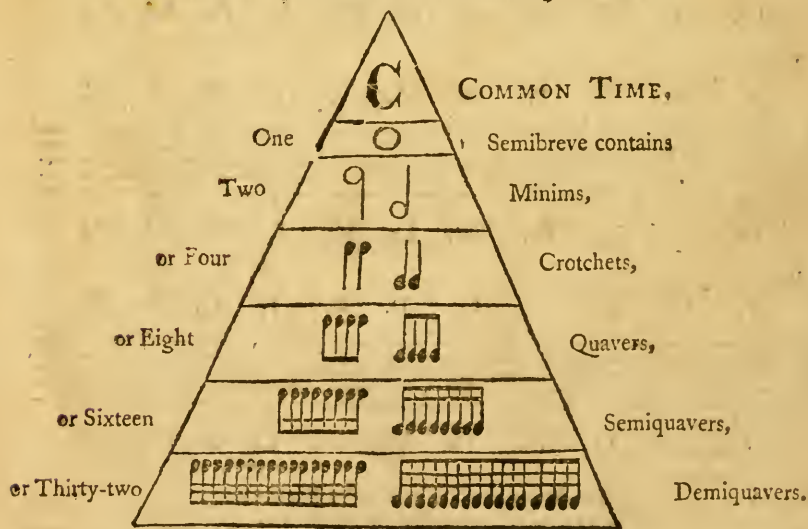
N. B. That all Notes which ascend above F, which is on the highest Line in the Treble, are called in Alt, as G in Alt, &c. and all Notes, which are below Gamut in the Bass, are called Double, as F F double F, &c. but these Notes are chiefly for the Organ, Harpsichord, &c.

*The Names and Measure of the Notes, and their Rests.*

	Semibreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demisemiqu.
	1 Bar.	$\frac{1}{2}$ .	$\frac{1}{4}$ .	$\frac{1}{8}$ .	$\frac{1}{16}$ .	$\frac{1}{32}$ .
Notes.						
Rests.						

The Semibreve is called the Measure-Note, and guideth all the rest to a true Measure of Time; Rests are Notes of Silence, which signify that you must rest, or keep Silence, as long as you would be sounding one of those Notes which stand above them, and are likewise called by the same Names, as Semibreve Rest, Minim Rest, &c. But for a better Explanation of the Length and Proportion of the Notes now in use, observe the following Scheme:

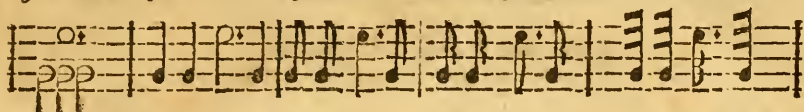
*A Scale of Notes and their Proportions;*



In the foregoing Scale, you see the Semibreve (or Measure Note) includes all other lesser Notes to its Measure in Proportion ; it being set at the Top ; so that one Minim is  $\frac{1}{2}$  of a Semibreve ; one Crotchet but  $\frac{1}{4}$  ; one Quaver but  $\frac{1}{8}$  ; one Semiquaver but  $\frac{1}{16}$  , and one Demisemiquaver is but  $\frac{1}{32}$  Part of a Semibreve.

*An Example of Prick'd Notes.*

3 Minims. 3 Crotchets. 3 Quavers. 3 Semiquavers. 3 Demisemiquavers.

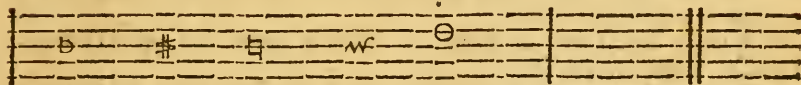


The Dot, that is set on the right Side of these Notes, is called the Point of Addition, which adds to the Sound of a Note half as much more as it was before ; as you may see, in the above Example, that the pricked Semibreve contains three Minims, &c.

Therefore, unless  
Notes, Times, and Rests,  
Are perfect learn'd by Heart,  
None ever can  
With Pleasure, scan  
True Time in Music's Art.

*Of other Musical Characters, and of their Use.*

1. 2. 3. 4. 5. 6. 7.



A Flat, Sharp, Natural, Direct, Hold, Single Bar, Double Bar.

8. 9. 10. 11. 12.



Repeat, Tye, Slur, Trill, Close.

EXPLANATION.

1. A Flat causeth any Note it is set before (that riseth a whole Tone) to rise but half a Tone, that is, to flat or sink it half a Tone lower than it would be without it ; and when it is placed at the Beginning of a Tune, it alters both the Name and Sound of every Note, upon the same Line or Space where it stands, through the whole Tune ; it alters the Sound, by making it half a Note lower than it was before (except contradicted by a Natural or a Sharp) and is called Fa.

2. A Sharp



2. A Sharp is quite the Reverse, or Contrary to a Flat, its Use being to raise or sharp any Note it is set before, half a Tone higher; and, when it is set at the Beginning of a Tune, it causes all those Notes, on the same Line and Space where it stands, to be sounded half a Tone higher through the whole Tune, unless contradicted by a Natural or Flat.

N. B. Flats and Sharps are also used to regulate the Mi, in the Transposition of the Keys, which I shall treat of more fully hereafter; and as to their Effects in Relation to Sound, may easily be remembered by these Rules, viz.

Under each Flat the half Note lies,  
And o'er the Sharp the half doth rise.

3. A Natural, so called, because it serves to reduce any Note, made either flat or sharp (by governing those Flats or Sharps at the Beginning of a Tune) to its natural or primitive Sound, as it stands in the Gamut; or as it was before those Flats or Sharps were placed; the Use of the Natural is much more correct, than contradicting Flats by Sharps, or Sharps by Flats,

N. B. When you find either a Flat, Sharp, or Natural, placed before any particular Note in a Tune, that Flat, Sharp, or Natural, so placed, denotes that you sing or play all the succeeding Notes in the same Bar, which are on the same Line or Space where it stands (provided there be any) Flat, Sharp, or Natural, &c. notwithstanding it is placed before only one Note in the Bar.

4. A Direct, or Guide, which is set at the End of the five Lines, when they are broke off by Narrowness of Paper, serves to direct or Guide upon what Key the first Note of the succeeding Line is placed.

5. A Hold, when set over any Note, that Note must be held somewhat longer than its common Measure.

6. A single Bar, serves to divide the Time in Music into equal Portions, according to the Measure Note.

7. A double Bar, signifies the End of a Strain, as a Period does the End of a Sentence; but in Anthems, Songs, or instrumental Music, it denotes to sing or play the Part twice over before you proceed.

8. A Repeat, when set over any Note, sheweth, that from the Note it is set over to the double Bar next following, is to be repeated.

9. A Tye, when drawn over two or more Notes, signifies in Vocal Music, to sing as many Notes as it comprehends to one Syllable, and with one Breath.

10. A Slur, in vocal Music, signifies a graceful Slurring (or Running) of several Notes to one Word or Syllable, &c.

11. A Shake, called a Trill, commonly placed over those Notes which are to be shaken or graced.

12. A Close, is three, four, or more Bars together, always placed after the last Note of a Piece of Music, which denotes a Conclusion of all Parts in a proper Key.



*A Table of several Moods which are used in PSALMODY,  
and how to beat Time in any of them.*

<p>Common Time. 1. Adagio, Very Slow.</p> <p>1, 2: 3, 4.</p> 	<p>Common Time. 2. Allegro, quick</p> <p>1. 2: 3. 4.</p> 	<p>Common Time. 3. Retorted Mood, very quick.</p> <p>1: 2.</p> 
<p>Triple Time. Three to two.</p> <p>1, 2: 3.</p> 	<p>Triple Time. Three to Four.</p> <p>1, 2: 3.</p> 	<p>Triple Time. Three to Eight.</p> <p>1, 2: 3.</p> 

This Part of Music, called Time, when rightly understood by the several Performers, Causes all the Parts to agree one with the other, according to the Design of the Composer.

There are several Sorts of Time, yet all are deduced from two, that is, common Time, and triple Time, which are measured by either an even or odd Number of Notes, as 4 or 3; not always so many Notes in Number, but the Quantity of such-like Notes to be included in every Bar.

Common Time is measured by even Numbers, as 2, 4, 8, &c. each Bar including such a Quantity of Notes as will amount to the Length of a Semibreve (which is the Measure-Note, and guideth all the rest) and is called Whole-Time, or Measure-Note: But to give every Note its due Measure of Time, you must use a constant Motion of the Hand or Foot, once down and once up in every Bar, which is called Beating of Time.

The first Mood which I shall speak of in Common-Time, is a very slow Movement, and is the more so, if the Word Adagio is set over it: This Sort of Time is generally used in Compositions of plain Counter-Point, such as most of our ancient Psalm-Tunes, and other grave and solemn Pieces of Church-Music, such as Diapason Pieces in Voluntaries, &c. also in the gravest Strains in Sonata's, &c. Every Semibreve in this Sort of Time (which is one whole Bar of Time) is to be sounded as long as one may very distinctly and deliberately count 1, 2, 3, 4, according to the slow Motion of the Pendulum of a Clock, which beats Seconds; and your Hand or Foot must be down while you count 1, 2, and take it up while you count 3, 4; in which, see the foregoing Example, where I have placed 1, 2, 3, 4, over the Notes, and underneath, d for down, and u for up, shewing when your Hand should fall or rise.

The second Mood is measured according to the first, as you may see in the Example, and is as quick again as the first, if the Word Allegro is set over it, and is generally used in Anthems, also in Cornet-Pieces, Trumpet-Pieces, &c. in Volun-

Voluntaries; also in brisk Strains in Sonata's and Concerto's, &c. which generally follow the Adagio Strains.

The third, is called Retorted Time, and is sung or played very quick. This Sort of Time is a very brisk and lively Movement, and the Motion of it is once down, and once up in a Bar.

There is another Mood in Common-Time, which is marked thus  $\frac{3}{4}$  and is called Two to Four, every Bar including two Crotchets, one to be beaten with the Hand or Foot down, and one up; and is sung or played very quick.

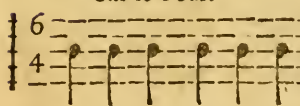
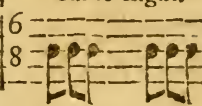
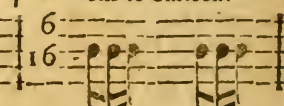
Triple Time is measured by odd Numbers, as Three Minims, Three Crotchets, or Three Quavers in a Bar; which Bar must be divided into three equal Parts, and is measured by beating the Hand or Foot twice down and once up in every Bar; so that your Hand or Foot is just as long again down as up, as you may see in the foregoing Example, in which the first Sort of Triple Time is called Three to Two, containing three Minims in a Bar, and performed in the same Time as Two in Common-Time, two to be sung with the Hand or Foot down, and one up: This Sort of Time is often used in Psalm-Tunes, also in Anthems and other Pieces of Music.

The second Sort is called Three to Four, containing three Crotchets in a Bar, and is as quick again as that of Three to Two; two Crotchets to be sung with the Hand or Foot down, and one up. This Sort of Time is sometimes used in Psalmody, often in Anthems, also for Minuets, and other Pieces of instrumental Music.

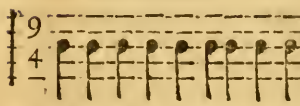
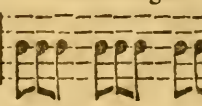
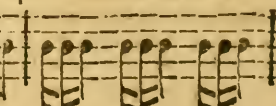
The third Sort is called Three to Eight, containing three Quavers in a Bar, and is as quick again as that of Three to Four, two Quavers to be sung with the Hand or Foot down, and one up: This Sort of Time is very little used in Church-Music, but frequently in Instrumental, and often in Minuets.

### *A Table of Nine Instrumental Moods.*

#### *Binary Triples, Six in a Bar, Three down, and Three up.*

Six to Four.	Six to Eight.	Six to Sixteen.
		
d,            u.	d,            u.	d,            u.

#### *Triple Time, Nine in a Bar, Six down, and Three up.*

Nine to Four.	Nine to Eight.	Nine to Sixteen.
		
d,        d,        u.	d,        d,        up.	d,        d,        u.

*Binary*

*Binary Triples, Twelve in a Bar, Six down, and Six up.*

Twelve to Four. | Twelve to Eight. | Twelve to Sixteen.

d, u. d, u. d, u.

*Notes of SYNCOPATION.*

E X A M P L E.

d, u. d, u. d, u. d, u. d, u.

*The same by Notes.*

d, u. d, u. d, u. d, u. d, u.

These Notes are called Notes of Syncopation, or Driving of Notes, by Reason the Bar, or beating of Time, falls in the Middle, or within some Part of the Semibreve, Minim, &c. or when Notes are driven till the Time falls even again, the Hand or Foot being either put down or up while the Note is sounding.

Observe, that in Common-Time the Hand or Foot must be just as long down as up; and in Triple-Time just as long again down as up; and that it must fall, in the Beginning of every Bar, in all Sorts of Time whatever.

You will often meet, in Triple-Time, Psalm-Tunes, with a double Bar drawn through between two single Bars, when the Time is imperfect on either Side of the double Bar, both Bars making but one Bar of Time, as in the following

E X A M P L E S.

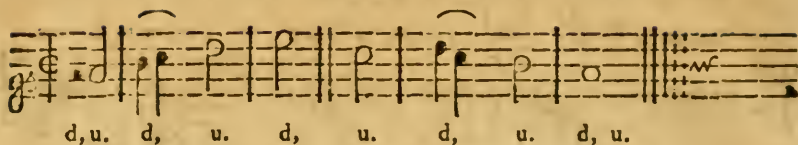
*Triple-Time.*

d, u. d, u. d, u. d, u. d, u.

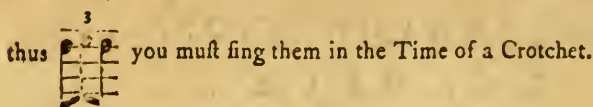
Common



## Common Time.



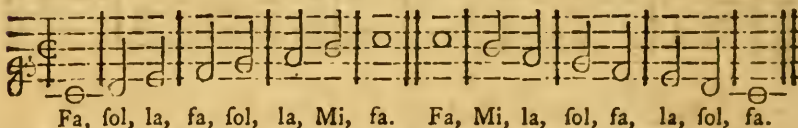
N. B. When you meet three Quavers, with a Figure of Three over them,

*Of Tuning the Voice, and of the several Graces used in Music.*

The first and most principal Thing to be done in a vocal Performance, is to have your Voice as clear as possible, giving every Note a clear and distinct Sound, also pronouncing your Words in the politest Manner; having got your Voice in good Order, you may at first attempt the following Lesson (which is the first Lesson generally taught by most Musicians.)

*The Eight Notes, ascending and descending, in the Natural Sharp Key, both Treble and Bass.*

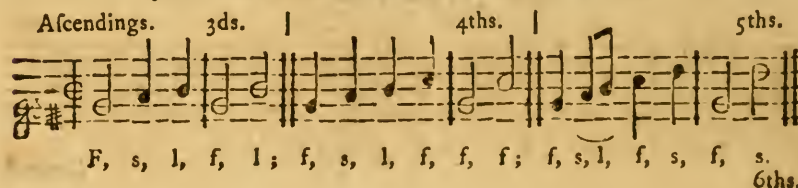
Treble.



Bass.



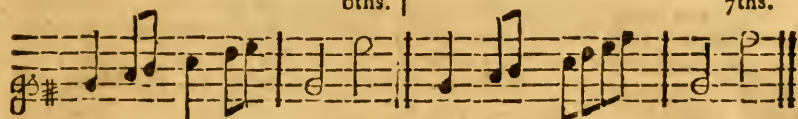
The true and exact Tuning of this Lesson, is to observe the two Semitones or half Notes; that is, from La to Fa, and from Mi to Fa, ascending; and from Fa to Mi, and from Fa to La, descending; all the rest being whole Tones, whose Order differs according to the Key they are computed from.

*The Eight Notes, with the true Proof of every Interval in the Key of G, with a sharp Third, and in the G-Cliff.*



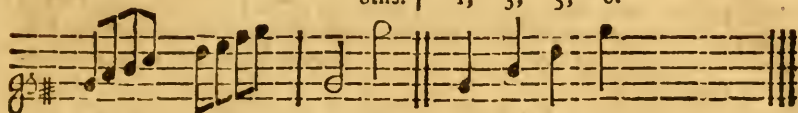
6ths. |

7ths.



F, s, l, f, s, l, f, l. F, s, l, f, s, l, m, f, m.

8ths. | 1, 3, 5, 8.



F, s, l, f, s, l, m, f, f, f. F, l, s, f.

Descendings. 3ds. |

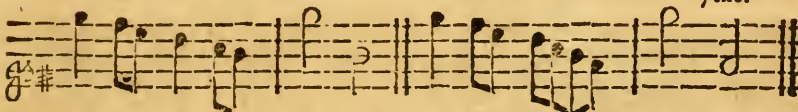
4ths. |

5ths.



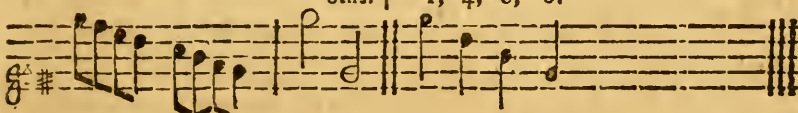
F, m, l, f, l. F, m, l, s, f, s. F, m, l, s, f, f, f.

7ths.



F, m, l, s, f, l, f, l. F, m, l, s, f, l, s, f, s;

8ths. | 1, 4, 6, 8.



F, m, l, s, f, l, s, f, f, f; f, s, l, f.

*Skiping Notes, moving by Leaps.*

3d.

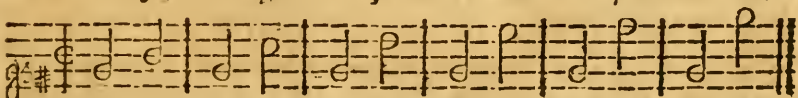
4th.

5th.

6th.

7th.

8th.



F, l, f, f, f, s, f, l, f, m, f, f.

3d.

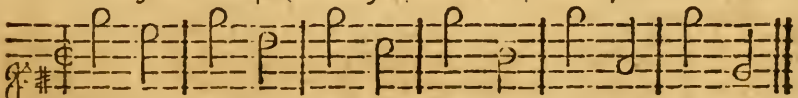
4th.

5th.

6th.

7th.

8th.



F, l, f, s, f, f, f, l, f, s, f, f.

When you have learned these Lessons, you may, for your next, proceed to some plain and easy Psalm-Tune, which is as easy as any Lesson that can be set you, always observing the Places of the Semitones, &c. It is also necessary for you to learn the Letters your Notes are on, as well as Sol fa, &c. which will greatly improve your Knowledge in Music.

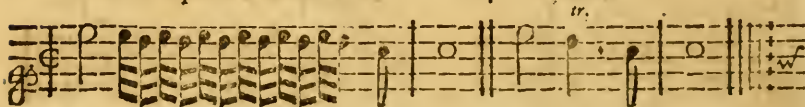
*Of the several Graces used in Music.*

The first and most principal Grace, necessary to be learned, is the Trill or Shake; that is to move or Shake your Voice distinctly, on one Syllable, the Distance of either a whole Tone or a Semitone, always beginning with the Note or half Note above.

E X A M P L E.

Trill upon the whole Note.

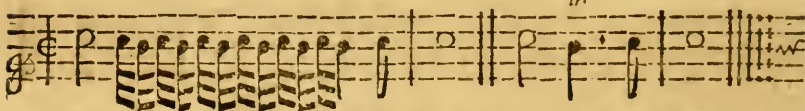
Plain.



O prai———se the Lord; O praise the Lord.

Trill upon the half Note.

Plain.



O prai———se the Lord; O praise the Lord.

The Method of learning this Trill, is first to move slow, then faster by Degrees; and by a little diligent Practice you will soon gain the Perfection of it.

The Trill is to be used on all descending prick'd Notes, and always just before a close; also on all descending Semitones; but (in Psalmody) none shorter than Crotchets; and, for the more Ease of the Learner, I have placed tr. over the Notes in the Psalm-Tunes (in this Book) where it is to be used.

There is another Grace used in Music, called the Grace of Transition, that is, to slur or break a Note, to sweeten the Roughness of a Leap, &c.

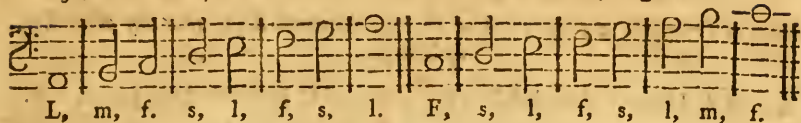
*Of the several Keys in Music; and to transpose any Tune out of the two Natural or Primitive Keys into any other Key, by Flats or Sharps.*

In Music there are but two natural, or primitive Keys; viz. C, the sharp and chearful Key, and A, the flat and melancholy Key; and, to distinguish these two Keys one from the other, is in respect to the third, sixth, and seventh above its Key, which is always the last Note of the Bass; for if either the third, sixth, or seventh, above the last Note be lesser, the Key is flat, if greater, then it is sharp: And no Tune can be formed on any other but C, and A, without the Help of placing Flats or Sharps at the Beginning of the five Lines, which brings the Progressions of the other Keys to the same Effect as the two natural Keys; but the Reason of the two Natural Keys being so often transposed by either Flats or Sharps, is to bring the several Tunes to transposed, within the Compass of Voices or Instruments: But first I will give you.

## An Example of the two Natural Keys.

A, the Natural Flat Key.  
3d, 6th, and 7th lesser.

C, the Natural Sharp Key.  
3d, 6th, and 7th greater.



## Of Transposition of Keys.

To transpose, signifies to remove from one Place to another; but the first Thing to be considered is the Mi, or Master-Note, which guideth all the other Notes both above and below; and also bringeth all other artificial Keys to the same Nature, as the two natural Keys; the Mi being always next above the Key-Note, in the flat Key, and next below the Key-Note, in a sharp Key; as you may observe in the two Keys before mentioned.

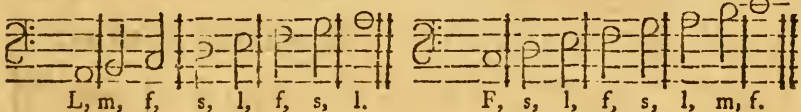
The first Thing to be done, in order to the right understanding of Sol-faing, in the several Keys, is to find out the Place of Mi, or governing Note; which done, the Progression of the other Notes might easily be remembered by these Rules, viz.

Above your Mi, twice Fa, Sol, La,  
And under Mi, twice La, Sol, Fa,  
And then comes Mi, in either Way.

### How to transpose any Tune out of the two N. Keys into any other Key by Flats.

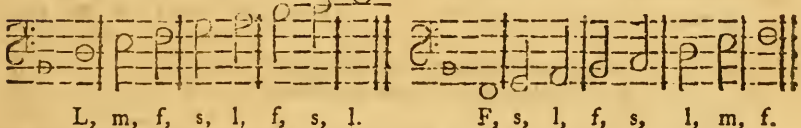
Key of A Natural, flat 3d, Mi in B.

Key of C Natural, sharp 3d, Mi in B.



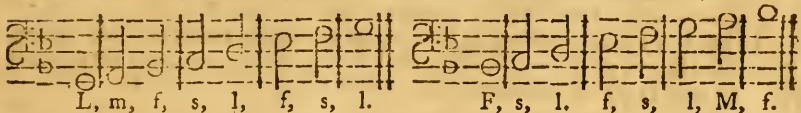
Key of D, flat 3d, Mi in E.

Key of F, Sharp 3d, Mi in E.



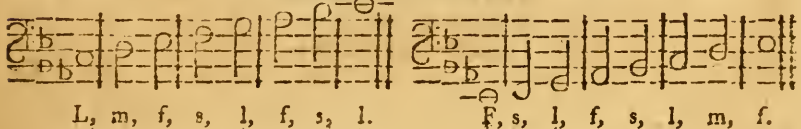
Key of G, flat 3d, Mi in A.

Key of B, flat, sharp 3d, Mi in A.



Key of C, flat 3d, Mi in D.

Key of E, flat, sharp 3d, Mi in D.

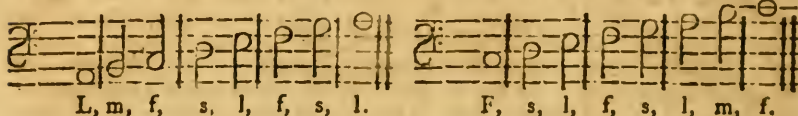




If that by Flats your Mi you do remove,  
Set it a 5th below, or 4th above.

*How to Transpose any Tune out of the two Natural Keys, into any other Key, by Sharps.*

Key of A, Natural, flat 3d, Mi in B.      Key of C, Natural, sharp 3d, Mi in B.

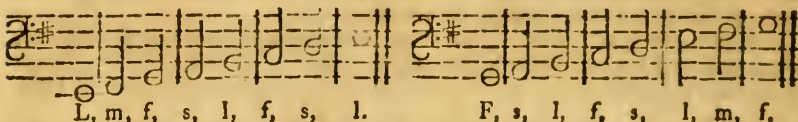


L, m, f, s, l, f, s, l.

F, s, l, f, s, l, m, f.

Key of E, flat 3d, Mi in F.

Key of G, sharp 3d, Mi in F.

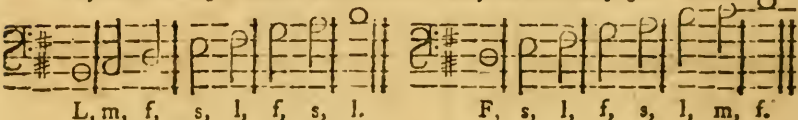


L, m, f, s, l, f, s, l.

F, s, l, f, s, l, m, f.

Key of B, flat 3d, Mi in C.

Key of D, sharp 3d, Mi in C.

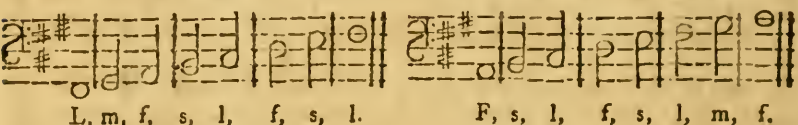


L, m, f, s, l, f, s, l.

F, s, l, f, s, l, m, f.

Key of F, sharp, flat 3d, Mi in G.

Key of A, sharp 3d, Mi in G.



L, m, f, s, l, f, s, l.

F, s, l, f, s, l, m, f.

When that by Sharps you do remove your Mi,  
A 4th above or 5th below must be.

By the foregoing Examples, you see how any Tune may be transposed into any of the artificial Keys, by either Flats or Sharps, whose Progressions, by the Help of those Flats and Sharps, are made to the same Effect as the two natural Keys; but you are not confined to the Sol-faing of them all, so that you do but observe the Places of the Semitones or half Notes: When you have found your Mi, they may easily be remembered by these Rules:

In ev'ry Octave  
Two half Notes we have,  
Both rising to Fa,  
From Mi, and from La.



## Of INTONATION, or Directions for pitching the Tunes in their proper Keys.

Unless a Tune is pitched on its Proper, that all the Voices may perform their Parts clear and strong, that is, neither too high, nor yet too low, for the Compass of the Voices, it never can give Delight to the Performers or Audience; which cannot regularly be done (in those Churches that are not furnished with Organs) without a Concert Pitch-Pipe, or some Concert Instrument of Music, such as Concert-Flute, German-Flute, &c. but as there are Pitch-Pipes made for this Purpose, which may be bought at any of the Music-Shops in London, for about 2s. and 6d. each, I recommend one of them as most useful for the Purpose, and as all Tunes, which being set in their proper or Concert Keys (as are all in this Book) are always played on the Organ, Harpsichord, and all other Instruments, in the same Keys they are set in; so it is likewise necessary that they are sung in the same Keys they are set in, when set in their proper Keys, as are all in this Book; but I will here give you

*An Example of such Keys as are necessary to be used; all the others being superfluous, and are seldom used.*

1st.	2d.	3d.	4th.	5th.
Key of A, Natural, flat 3d.	Key of D, flat 3d.	Key of G, flat 3d.	Key of C, flat 3d.	Key of E, flat 3d.
Mi in B.	Mi in E.	Mi in A.	Mi in D.	Mi in F.

1st.	2d.	3d.	4th.	5th.	6th.
Key of C, N. sharp 3d.	Key of F, sharp 3d.	Key of B flat, sharp 3d.	Key of G, sharp 3d.	Key of D, sharp 3d.	Key of A, sharp 3d.
Mi in B.	Mi in E.	Mi in A.	Mi in F.	Mi in C.	Mi in G.

Having procured one of those Pitch-Pipes, before mentioned, you will find marked upon Pewter, on the Register or Slider belonging to it, all the several Semitones included in an Octave.

*As for Example.*

By setting the Register, that is, by drawing that Letter which your Tune is transposed in, so as the Line or Stroke where it stands (which is drawn across the Register) corresponds with the Foot of the Pipe, then blow gently and you will have the true Sound of the Key which you have set in order to pitch; as for Example; suppose your Tune is in the Key of G, then draw out the Letter G; if in A, then draw out A, &c. and blow as above directed.

N. B. Whereas several Tunes which are in G, C, D, &c. in which the Trebles begin a fourth below the Key, in such Cases the Key-Note of the Tune must be pitched on the Pipe, and the Treble and Bass are to take their Pitches from the said Key-Note, that is to fall a fourth, &c. from the said Key-Note, so given on the Pipe.

I presume there are not now many Choirs of Singers in Country Churches (where there is no Organ) but what are furnished with Pitch-Pipes; which I recommend as equally useful to Parish-Clerks (in those Churches that have no Organ or Choir of Singers) also in all Charity-Schools, &c. It will likewise be found equally advantageous to all Learners and Practisers of Psalmody whatever, to have their Tunes at all Times thus regularly pitched in their proper Keys, which will not only give them the true Sound of a Key, but will likewise let them into the Air of the Tune, and greatly forward their Learning.

*A New MUSICAL DICTIONARY.*

**A** DAGIO, slow.  
Affettuoso, very tenderly.

Allegro, very quick.

Andante, distinctly.

Bene Placito, at Pleasure.

Canto, the Treble.

Canzonetta, a Song.

Da Capo, End with the first Strain.

Forte, loud.

Galliarda, gay, brisk, &c.

Largo, slow.

Minuet, a Kind of Dance, always in Triple-Time.

Nonupla, a Jigg.

Organo, an Organ, but

when wrote over a Piece of Music, signifies the Thorough Bass.

Piano, very Soft.

Prelude, an Extempore Air, played before, in the Middle, or at the End of a Piece of Music.

Quarta, four Parts.

Quinque, five Parts.

Recitativo, Expressive.

Solo, singly, alone.

Tutti, all, or Chorus.

Tacet, silent, rest.

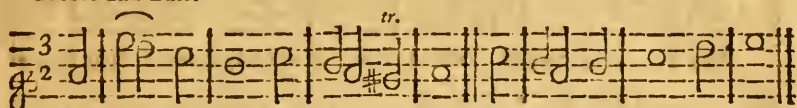
Vivace, brisk.

Volti Subito, turn over quick.

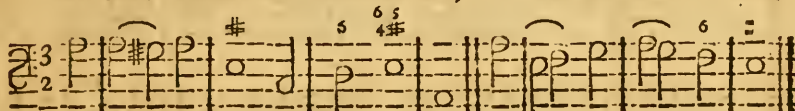
# PSALM-TUNES, in Two Parts.

P S A L M I. Crowle Tune.

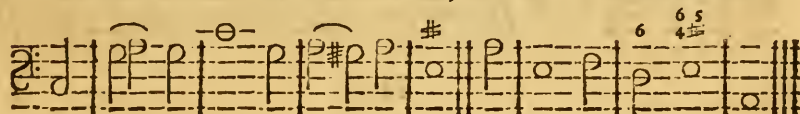
Treble and Bass.



The Man is blest that hath not lent, to wick--ed Men his Ear:



Nor led his Life as Sin--ners do, nor sat in Scorn--ers Chair.



## II.

But in the Law of God the Lord  
Doth fet his whole Delight,  
And in the same doth exercise  
Himself both Day and Night.

## III.

He shall be like a Tree that is  
Planted the Rivers nigh,  
Which in due season bringeth forth  
Its Fruit abundantly.

## IV.

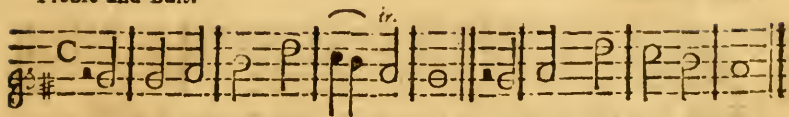
Whose Leaf shall never fade nor fall,  
But flourishing shall stand;  
Ev'n so all Things shall prosper well,  
That this Man takes in Hand.



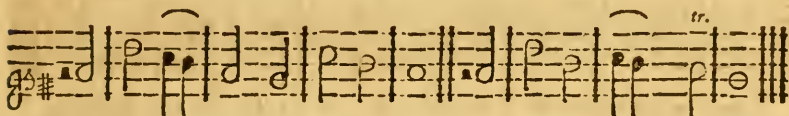
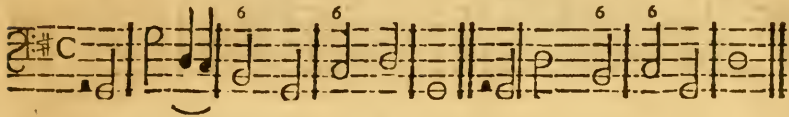


PSALM VIII. Stamford Tune.

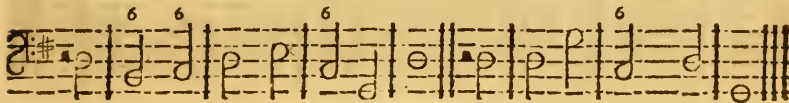
Treble and Bass.



O God our Lord, how won-der-ful, are thy Works ev'ry where!



Thy Fame surmounts in Dig-ni—ty, the highest Heav'ns that are.



II.

Ev'n by the Mouth of Sucking Babies  
Thou wilt confound thy Foes ;  
For in those Babies thy might is seen,  
Thy Graces they disclose.

III.

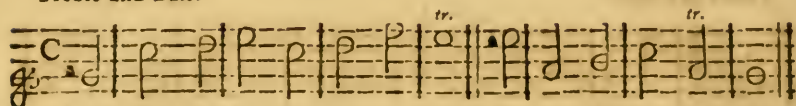
And when I see the Heav'ns above,  
The Works of thine own Hand,  
The Sun, the Moon, and all the Stars,  
In Order as they stand.

IV.

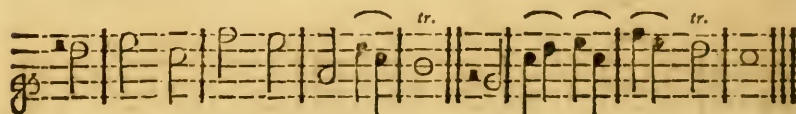
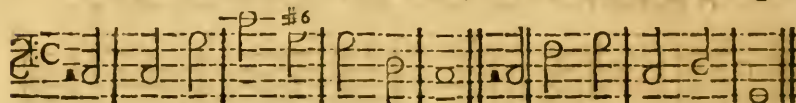
Lord ! what is Man, that thou of him  
Tak'st such abundant Care !  
Or what the Son of Man, whom thou  
To visit dost not Spare !

## P S A L M IX. Verses 7, 8, 9, 10. St. James's Tune.

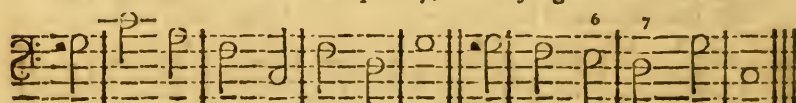
Treble and Bass.



Know thou that he who is a--bove, for e--ver-more shall reign,



And in the Seat of E--qui--ty, true Judgment will maintain: 3



## VIII.

With Justice he will keep and guide  
 The World and ev'ry Wight;  
 And so will yield with Equity  
 To ev'ry Man his Right.

## IX.

He is Protector of the Poor,  
 What Time they be oppress'd;  
 He is in all Adversity,  
 Their Refuge and their Rest.

## X.

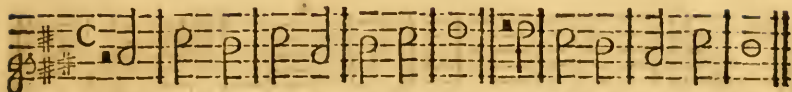
And they that know thy holy Name,  
 Therefore shall trust in thee;  
 For thou forsakest not their Suit  
 In their Necessity.

P S A L M XXIII.

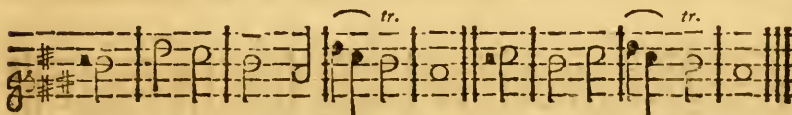
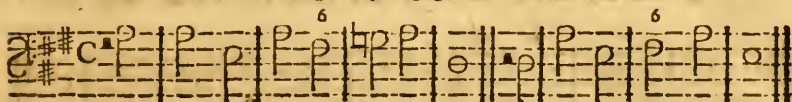


PSALM XXIII. Canterbury Tune.

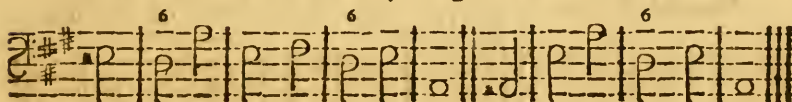
Treble and Bafs.



The Lord is on-ly my sup-port, and he that doth me feed;



How can I then lack a-ny thing, whereof I stand in need?



II.

In Pastures green he feedeth me,  
Where I do safely lie;  
And after leads me to the Streams  
Which run most pleasantly.

III.

And when I find myself near lost,  
Then doth he me home take,  
Conducting me in his right Paths,  
E'en for his own Name's Sake.

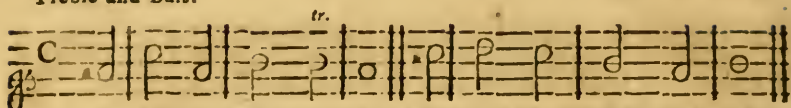
IV.

And though I were e'en at Death's Door,  
Yet would I fear no ill;  
For both thy Rod and Shepherd's Crook  
Afford me Comfort still.

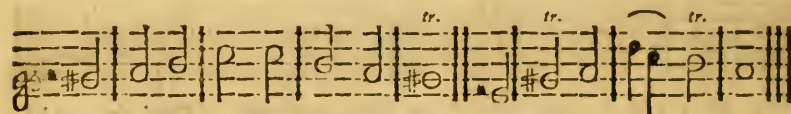
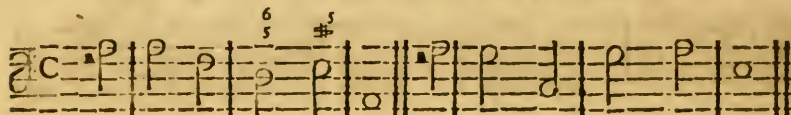
PSALM XXV.

## P S A L M XXV. Southwell Tune.

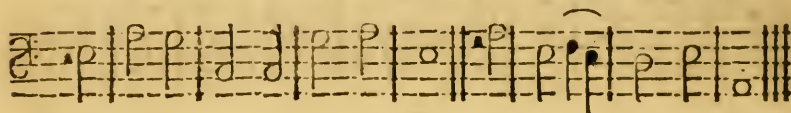
Treble and Bass.



I lift my Heart to thee, my God and Guide most Just ;



Now suf-fer me to take no Shame, for in thee do I trust.



## II.

Let not my Foes rejoice,  
 Nor make a Scorn of me ;  
 And let them not be overthrown  
 That put their Trust in Thee.

## III.

But Shame shall them befall,  
 Who harm them wrongfully :  
 Therefore thy Paths and thy right Ways  
 Unto me, Lord, descry.

## IV.

Direct me in thy Truth,  
 And teach me, I thee pray ;  
 Thou art my Saviour and my God,  
 On thee I wait alway.

PSALM XXVI. Windfor Tune.

Treble and Bass.

Lord, be my Judge, and thou shalt see, my Paths be right and plain;  
I trust in God, and hope that he, with Strength will me sustain.

II.

Prove me, my God, I thee desire,  
My Ways to search and try;  
As Men do prove their Gold with Fire,  
My Heart and Reins espy.

III.

Thy loving Kindness in my Sight,  
I do behold always;  
I ever walked in thy Truth,  
And will do all my Days.

IV.

I do not love to haunt or use,  
With Men whose Deeds are vain;  
To come in House, I do refuse  
With the deceitful Train.

PSALM XXVIII.



## P S A L M XXVIII. Verses 6, 7, 8, 9. York Tune.

Treble and Bass.

To render Thanks un-to the Lord, how great a Cause have I ;

My Voice, my Pray'r, and my Complaint, that heard so wil-ling-ly.

## VII.

He is my Shield and Fortitude,  
 My Buckler in distress ;  
 My Heart rejoiceth greatly, and  
 My Song shall him confess.

## VIII.

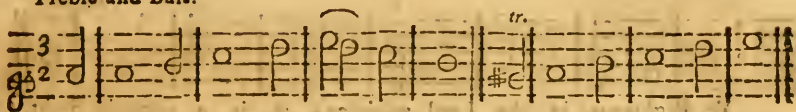
He is our Strength and our Defence,  
 Our Foes for to resist ;  
 The Health and the Salvation of  
 His own Elect by Christ.

## IX.

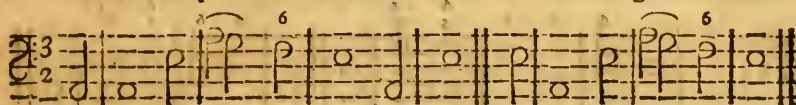
Thy People and thy Heritage,  
 Lord, bless, guide, and preserve ;  
 Increase them, Lord, and rule their Hearts,  
 That they may never swerve.

PSALM XXX. Uxbridge Tune.

Treble and Bass.



All laud and praise with Heart and Voice, O Lord, I give to thee,



Who didst not make my Foes re-joice, but hast ex-alt-ed me.

II.

O Lord, my God, to thee I cry'd  
In all my Pain and Grief:  
Thou gav'st an Ear and didst provide,  
To ease me with Relief.

III.

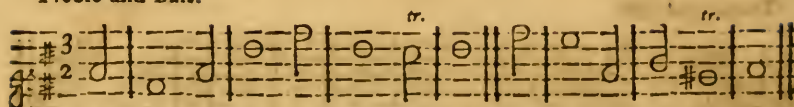
Thou, Lord, hast brought my Soul from Hell,  
And thou the same didst save;  
From them that in the Pit dost dwell,  
And kep'st me from the Grave.

IV.

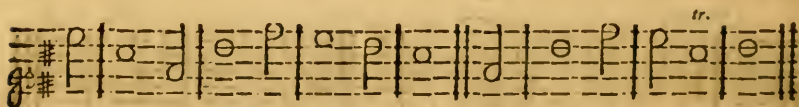
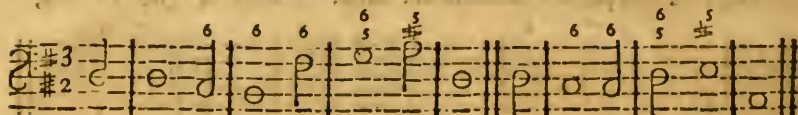
Sing Praise, ye Saints, that prove and see  
The Goodness of the Lord,  
In honour of his Majesty,  
Rejoice with one Accord.

## P S A L M XXXIII. St. Matthew's Tune.

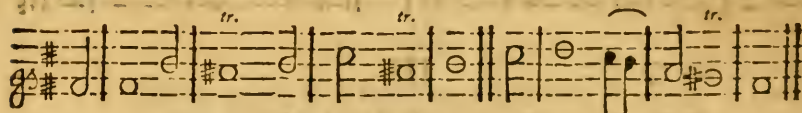
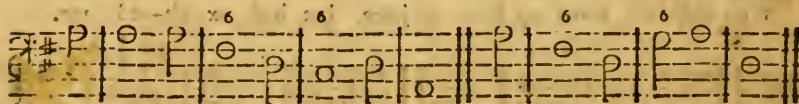
Treble and Bass.



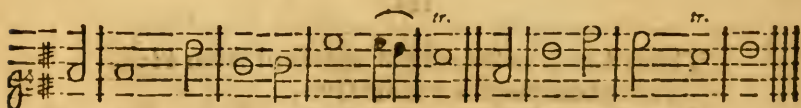
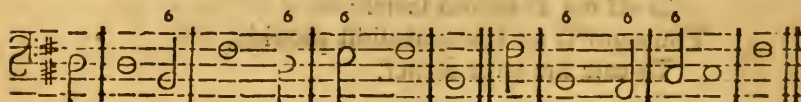
Ye Righteous, in the Lord re-joyce, it is a seem-ly Sight,



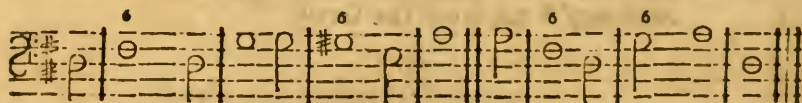
That up-right Men with thankful Voice, should praise the Lord of Might.



Praise ye the Lord with Harp, and sing to him with Psal-te-ry,



With ten-string'd Instruments sounding, praise ye the Lord most high.



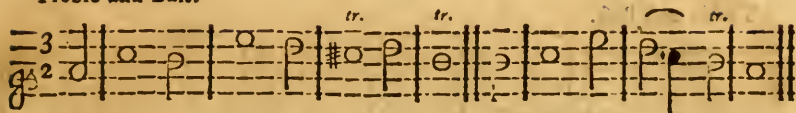
- 3 Sing to the Lord a Song most new, with Courage give him Praise;  
 For why? his Word is ever true, his Works and all his Ways:  
 4 Both Judgment Equity, and Right, he ever lov'd and will,  
 And with his Gifts he doth delight the earth throughout to fill

PSALM XXXIV.



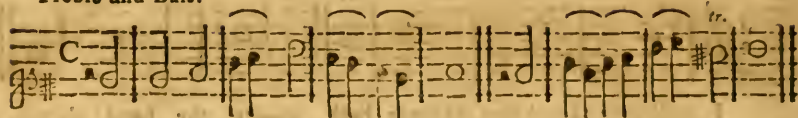
P. S A L M XXXIV. Workop Tune.

Treble and Bass.

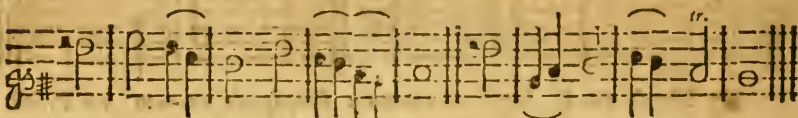
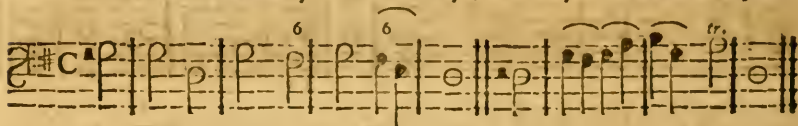


P S A L M XXXIX. Verses 5, 6, 7, 8. St. Thomas's  
Tune.

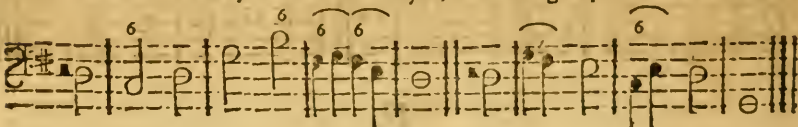
Treble and Bass.



Lord, number out my Life and Days, which yet I have not past,



So that I may be cer-ti-fy'd, how long my Life shall last.



VI.

For thou hast pointed out my Life,  
In Length much like a Span;  
My Age is nothing unto Thee,  
So vain is ev'ry Man.

VII.

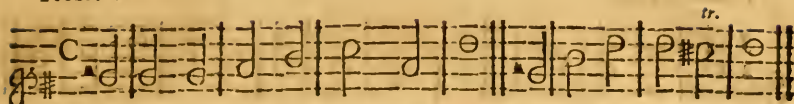
Man walketh in a Shade, and doth,  
In vain himself annoy,  
In getting Goods, and cannot tell  
Who shall the same enjoy.

VIII.

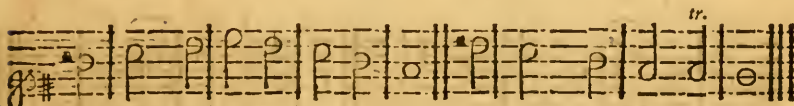
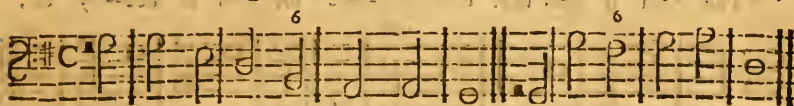
Therefore, O Lord, what wait I for?  
What Help do I desire?  
Truly my Hope is ev'n in thee,  
I nothing else require.

PSALM XL. Westminster Tune.

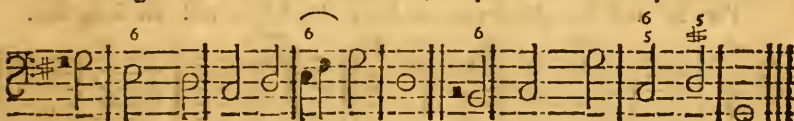
Treble and Bass.



I wait-ed long and fought the Lord, and pa-tient-ly did bear;



At length to me he did ac-cord, my Voice and Cry to hear.



II.

He brought me from the dreadful Pit,  
Out of the Mire and Clay ;  
Upon a Rock he set my Feet,  
And he did guide my Way.

III.

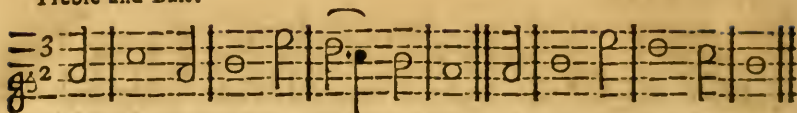
To me he taught a Psalm of Praise,  
Which I must shew abroad ;  
And sing new Songs of Thanks always,  
Unto the Lord our God.

IV.

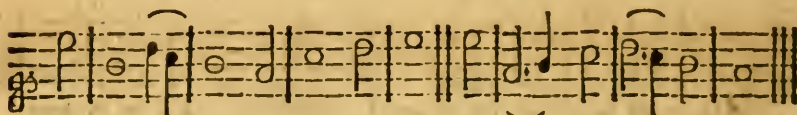
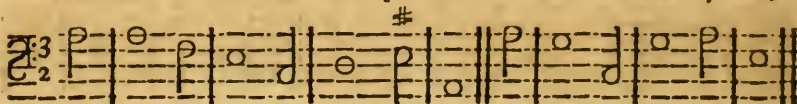
When all the Folk these Things shall see,  
As People much afraid,  
Then they unto the Lord will flee,  
And trust upon his Aid.

## P S A L M XLI. Daventry Tune.

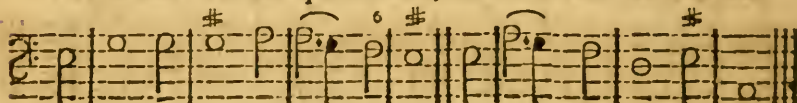
Treble and Bass.



The Man is blest that doth pro-vide for such as nee—dy be;



For in the Sea-son pe—ri—lous, the Lord will set him free.



## II.

And he will keep him safe, and make  
Him happy in the Land;  
And not deliver him into  
The Enemies strong Hand.

## III.

And from his Bed of Languishing  
The Lord will him restore;  
For thou, O Lord, wilt turn to Health,  
His Sickness and his Sore.

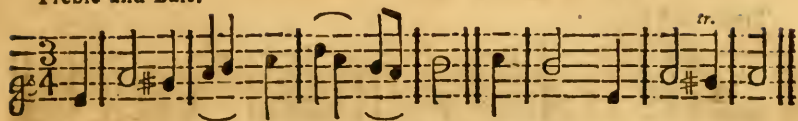
## IV.

Then in my Sickness thus said I,  
Have Mercy, Lord, on me:  
And heal my Soul which grieved is  
That I offended thee.

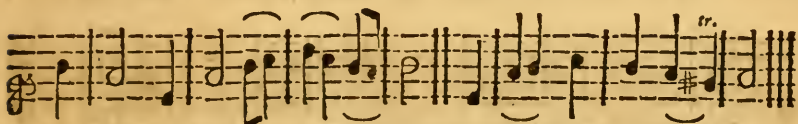
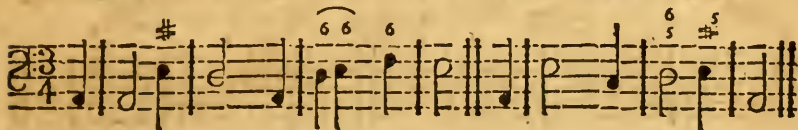


P S A L M XLII. Leighton Tune.

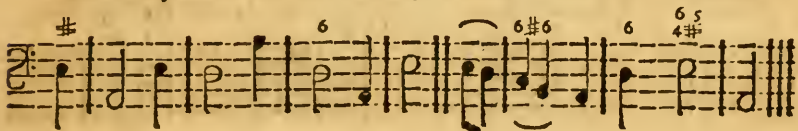
Treble and Bass.



Like as the Hart doth pant and bray, the well-springs to ob-tain,



So doth my Soul de-sire al-way, with thee, Lord, to re-main.



II.

My Soul doth Thirst, and would draw near  
The living God of Might :  
Oh, when shall I come and appear,  
In Presence of his Sight ?

III.

The Tears all Times are my Repast,  
Which from my Eyes do slide ;  
Whilst wicked Men cry out so fast,  
Where now is God thy Guide ?

IV.

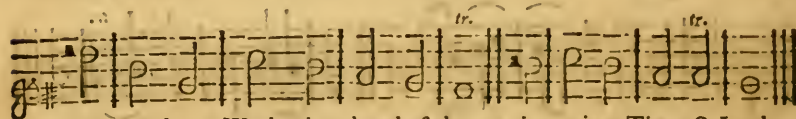
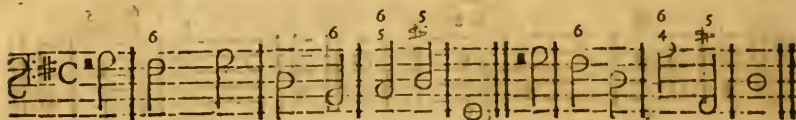
Alas, what Grief it is to think,  
The Freedom once I had !  
Therefore my Soul, as at Pit's Brink,  
Most heavy is and sad.

## P S A L M XLIV. Peterborough Tune.

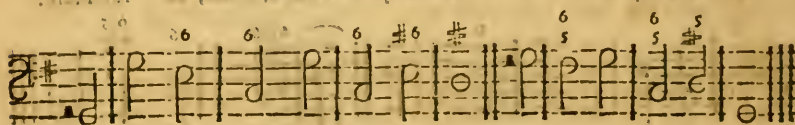
Treble and Bass.



Our Ears have heard our Fa-thers tell; and rev'rent-ly re-cord;



The wond'rous Works that thou hast done, in antient Time, O Lord.



## II.

How thou didst drive the Heathen out,  
 With a most powerful Hand,  
 Planting our Fathers in their Place,  
 And gav'st to them their Land.

## III.

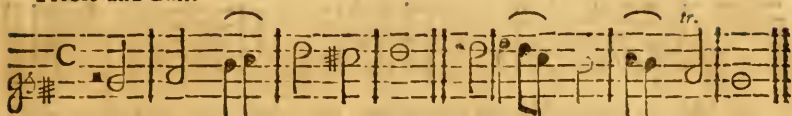
They conquer'd not by their own Sword,  
 The Land wherein they dwell;  
 But by thy Hand, thy Arm, and Grace,  
 Because thou lov'dst them well.

## IV.

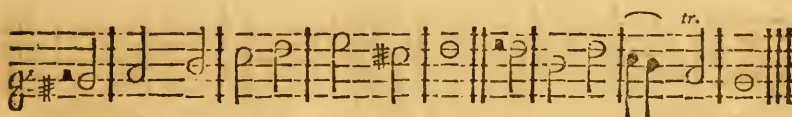
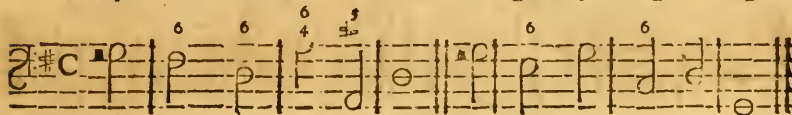
Thou art my King, O God, who sav'st  
 Jacob in sundry wise;  
 Led by thy Pow'r, we threw down such  
 As did against us rise.

PSALM XLV. Graye's Tune.

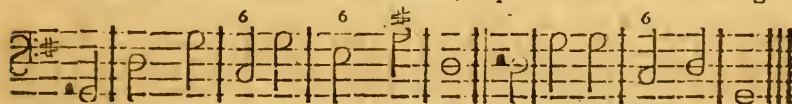
Treble and Bass.



My Heart doth take in hand, some god—ly Song to sing ;



The Praise that I shall shew there in, per-tain-eth to the King.



II.

My Tongue shall be as quick  
His Honour to indite,  
As is the Pen of any Scribe  
That useth fast to write.

III.

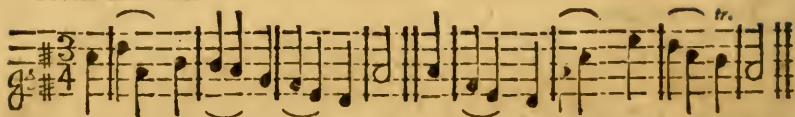
O fairest of all Men !  
Thy Lips with Grace are pure ;  
For God hath blessed thee with Gifts  
For ever to endure.

IV.

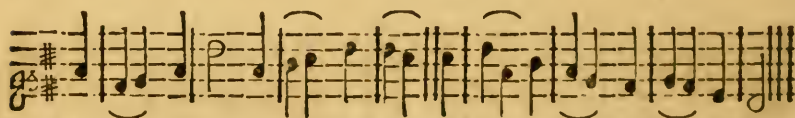
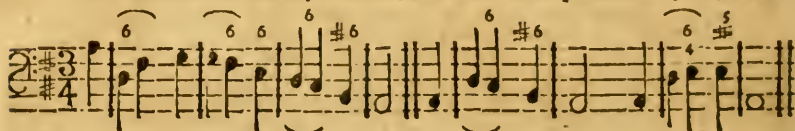
About thee gird thy Sword,  
O Prince of might elect :  
With Honour, Glory, and Renown,  
Thou art most richly deck'd.

## P S A L M LI. St. George's Tune.

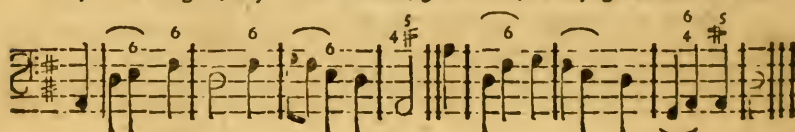
Treble and Bass.



O Lord, con--si--der my Distress, and now with Speed some pi--ty take ;



My Sins forgive, my Faults re-dress, good Lord, for thy great Mercies Sake.



## II.

Wash me, O Lord, and make me clean,  
 From this unjust and sinful Act ;  
 And purify me once again,  
 From this foul Crime and bloody Fact.

## III.

Remorse and Sorrow do constrain,  
 Me to acknowledge my excess ;  
 Because my Sin doth still remain,  
 Before my Face without release.

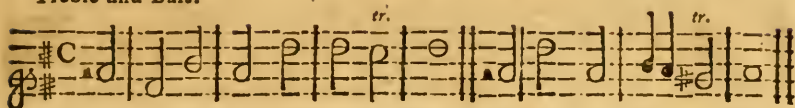
## IV.

Against thee only have I sin'd,  
 And done this Evil in thy Sight,  
 And if I should no Mercy find,  
 Yet were thy Judgments just and right.

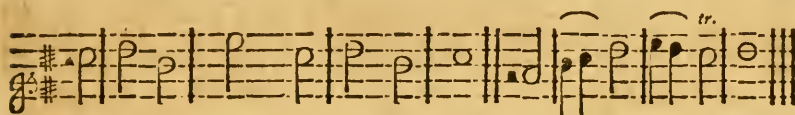
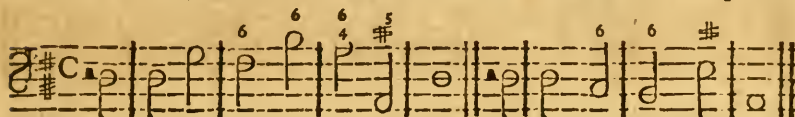


PSALM LXII. Verses 7, 8. St. Ann's Tune.

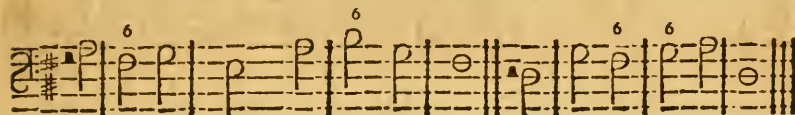
Treble and Bass.



My Glo-ry and Sal-va-tion doth a-lone on him de-pend;



He is my Strength, my Stay, my Wealth, and still doth me de-fend.

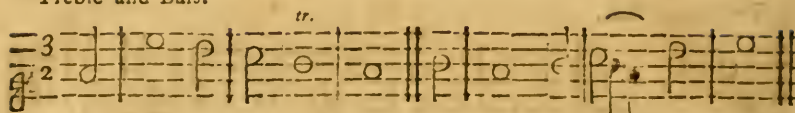


VIII.

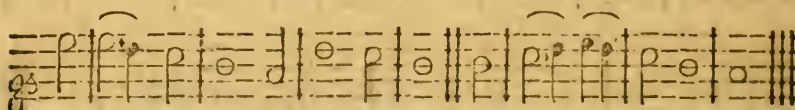
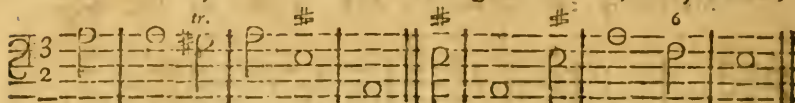
O put your Trust in him alway,  
Ye folk with one Accord ;  
Pour out your Hearts to him, and say,  
Our trust is in the Lord.

## P S A L M LXVII. Guildford Tune.

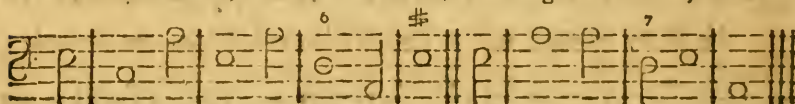
Treble and Bass.



Have Mer-cy on us, Lord, and grant to us, thy Grace;



To shew to us, do thou ac-cord, the Brightness of thy Face.



## II.

That all the Earth may know  
 The Way to godly Wealth :  
 And all the Nations here below,  
 May see thy saving Health.

## III.

Let all the World, O God,  
 Give Praise unto thy Name :  
 And let the People all abroad  
 Extol and laud the same.

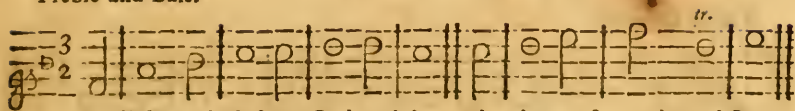
## IV.

Throughout the World so wide,  
 Let all rejoice with Mirth :  
 For thou with Truth and Right doth guide  
 The Nations of the Earth.

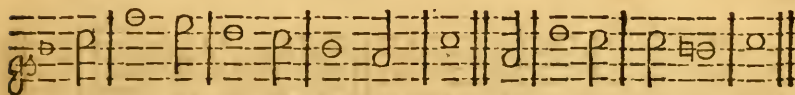
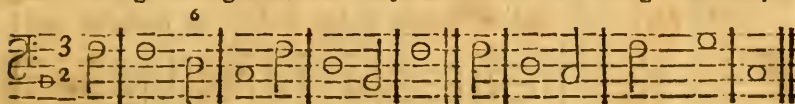
P S A L M LXXXI.

PSALM LXXXI. Proper Tune.

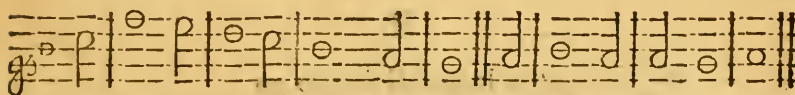
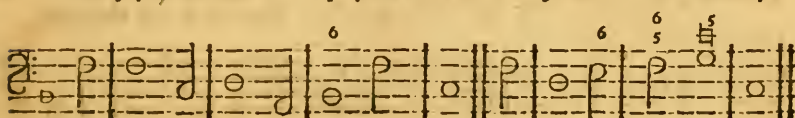
Treble and Bass.



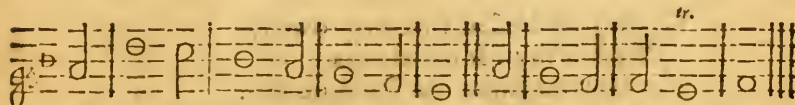
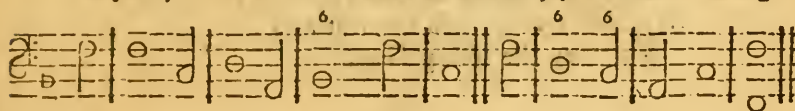
Be light and glad in God re-joyce, who is our Strength and Stay ;



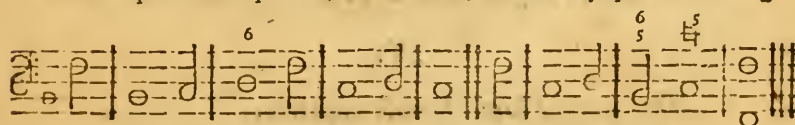
Be joy-ful and lift up your Voice, to Ja-cob's God al-way ;



Pre-pare your In-struments most meet, some joy-ful Psalm to sing ;



Strike up with Harp and Lute so sweet, on ev'-ry plea-sant String.



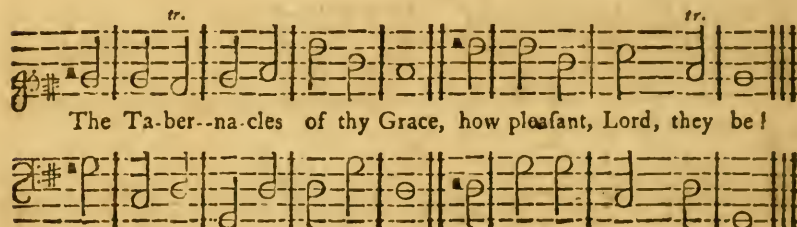
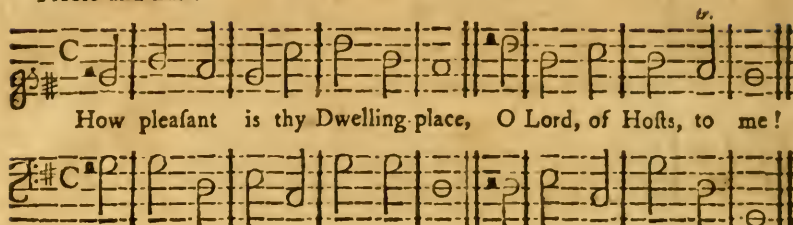
3 Blow as it were in the new Moon, with Trumpets of the best ;  
As it was used to be done, at any solemn Feast.

4 For this is unto Israel, a Statute which was made,  
By Jacob's God, and must full well, be evermore obey'd.

PSALM LXXXIV.

P S A L M LXXXIV. Verses 1, 2, 5, 6.  
Colchester Tune.

Treble and Bass.



II.

My Soul doth long full fore to go  
Into thy Courts abroad :  
My Heart and Flesh cry out also  
For thee the living God.

III.

O, they be blessed that may dwell,  
Within thy House always !  
For they all times the Facts do tell,  
And ever give thee Praise.

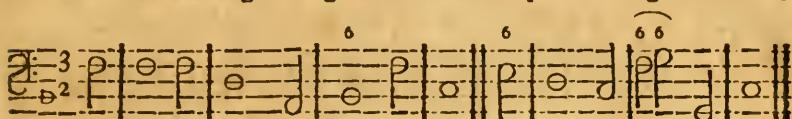
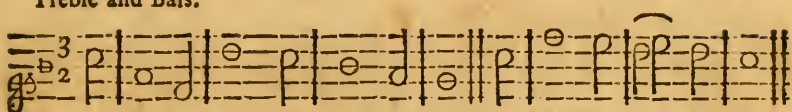
IV.

Yea, happy sure likewise are they,  
Whose Stay and Strength thou art ;  
Who to thy House do mind the Way,  
And seek it in their Heart.



PSALM XCII. Bedford Tune.

Treble and Bass.



II.

To shew the Kindness of the Lord,  
Before the Day be light,  
And to declare thy Truth abroad,  
When it doth draw to night.

III.

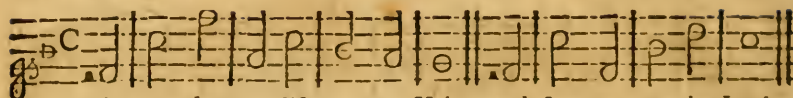
Upon ten-stringed Instrument,  
On Lute and Harp so sweet ;  
With all the Mirth you can invent,  
Of Instruments most meet.

IV.

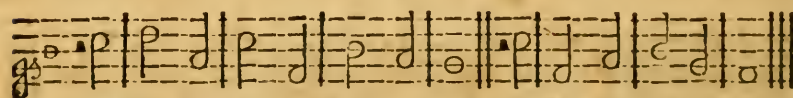
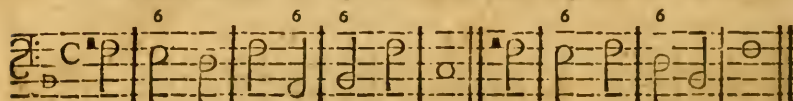
For thou hast made me to rejoice  
In Things so wrought by Thee,  
That I have Joy in Heart and Voice  
Thy handy Works to see.

## P S A L M XCV. St. David's Tune.

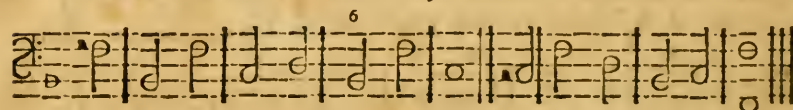
Treble and Bass.



O come, let us lift up our Voice, and sing un—to the Lord ;



In him our rock of Health re-joice, let us with one ac-cord.



## II.

Yea, let us come before his Face  
 To give him Thanks and Praise ;  
 In singing Psalms unto his Grace  
 Let us be glad always.

## III.

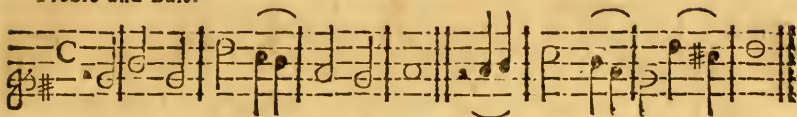
For why ? The Lord he is no doubt,  
 A great and mighty God ;  
 A King above all gods throughout,  
 In all the World abroad.

## IV.

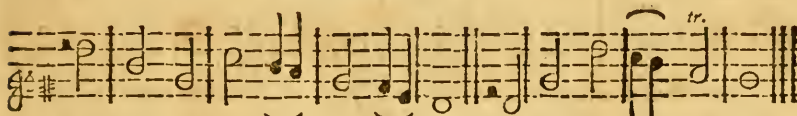
The Secrets of the Earth so deep,  
 And Corners of the Land,  
 The Tops of Hills that are most steep,  
 He hath them in his Hand.

PSALM XCVI. St. Alban's Tune.

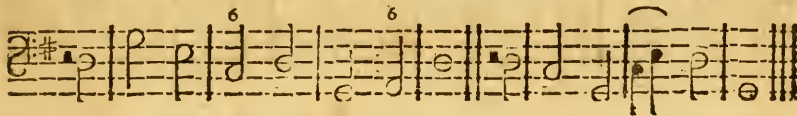
Treble and Bass.



Sing ye with Praise un—to the Lord, new Songs with Joy and Mirth,



Sing un—to him with one ac-cord, all Peo-ple on the Earth:



II.

Yea, sing unto the Lord always,  
Praise ye his holy Name ;  
Declare, and shew from Day to Day  
Salvation by the same.

III.

Among the Heathen all declare  
His Honour round about ;  
To shew his Wonders do not spare  
In all the World throughout.

IV.

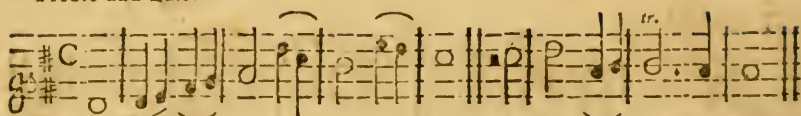
For why ? The Lord is much of Might,  
And worthy of all Praise :  
And he is to be Dread of right,  
Above all Gods always.

G

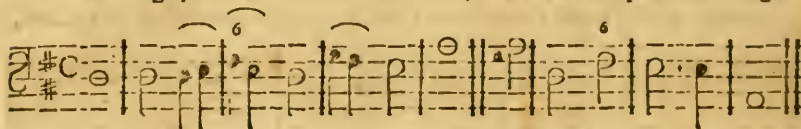
PSALM XCVIII.

## P S A L M XCVIII. Skipton Tune.

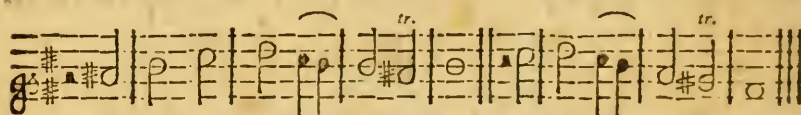
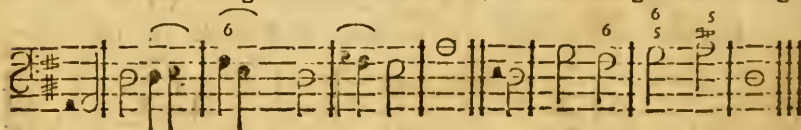
Treble and Bass.



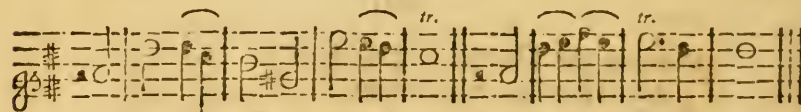
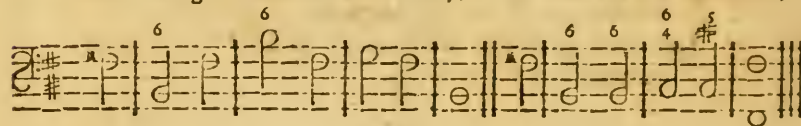
O sing ye now un—to the Lord, a new and plea-sant Song;



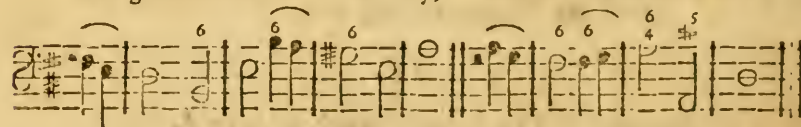
For he hath wrought thro' out the World, his Wonders great and strong.



With his right Hand full wor--thi--ly, he doth his Foes de--vour,



And gets him self the Vic to--ry, with his own Arm and Pow'r.



- 3 The Lord do make the People know his saving Health and Might;  
And also doth his Justice shew in all the Heathens Sight.  
4 His Grace and Truth to Israel in Mind he doth record:  
And all the Earth hath seen right well the Goodness of the Lord.



## P S A L M C. Proper Tune.

Treble and Bass.

All Peo-ple that on Earth do dwell, sing to the Lord with chearful Voice,

Him serve with fear, his Praise forth tell, come ye before him and re-joice.

## II.

The Lord ye know is God indeed,  
 Without our Aid he did us make :  
 We are his Flock, he doth us feed,  
 And for his Sheep he doth us take.

## III.

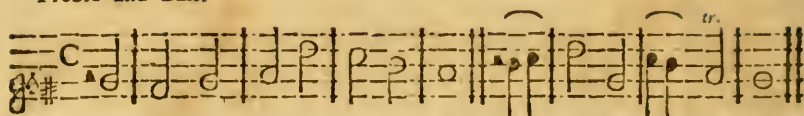
O enter then his Gates with Praise,  
 Approach with Joy his Courts unto :  
 Praise, laud, and blefs his Name always,  
 For it is seemly so to do.

## IV.

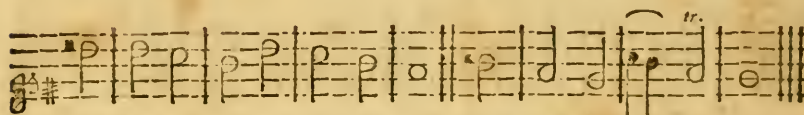
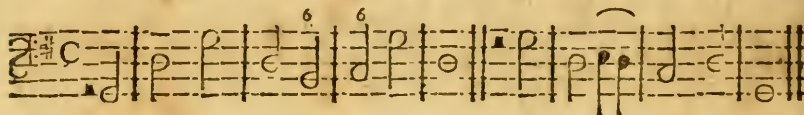
For why ? The Lord our God is good,  
 His Mercy is for ever sure :  
 His Truth at all Times firmly stood,  
 And shall from Age to Age endure.

## P S A L M CIII. Ferry Tune.

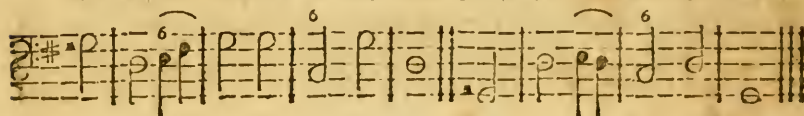
Treble and Bass.



My Soul give Laud un—to the Lord, my Spi-rit do the fame;



And all the Secrets of my Soul, praise ye his ho—ly Name.



## II.

Praise thou the Lord, my Soul, who hath  
 To thee been very kind;  
 And suffer not his Benefits  
 To slip out of thy Mind.

## III.

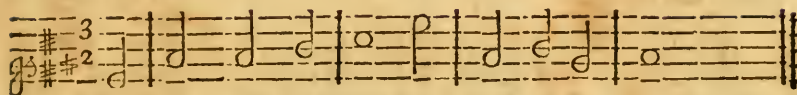
That gave thee Pardon for thy Faults,  
 And thee restor'd again,  
 From all thy weak and frail Disease,  
 And heal'd thee of thy Pain.

## IV.

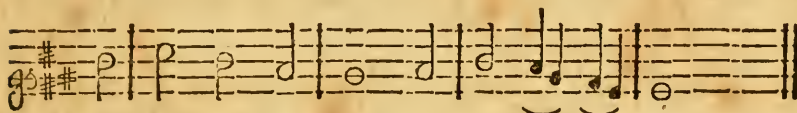
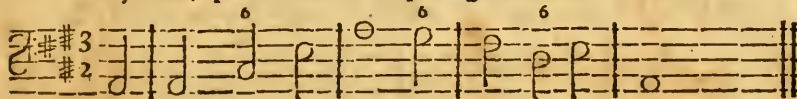
That did redeem thy Life from Death,  
 From which thou could'st not flee;  
 His Mercy and Compassion both,  
 He did extend to thee.

P S A L M CIV. Hanover Tune.

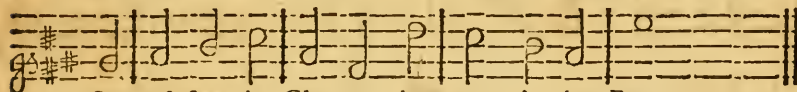
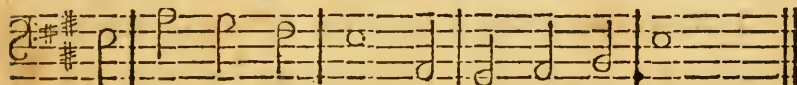
Treble and Bass.



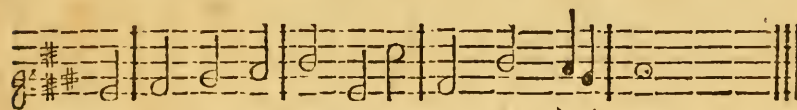
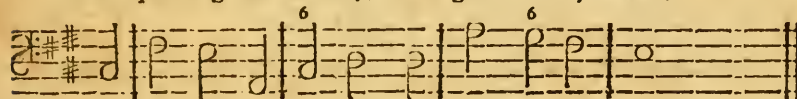
My Soul, praise the Lord, speak good of his Name ;



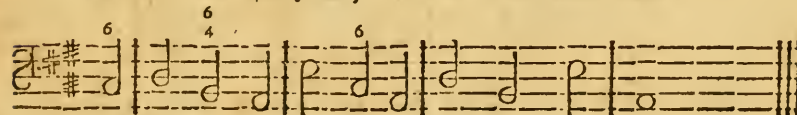
O Lord our great God, how dost thou ap—pear !



So pas—sing in Glo—ry, that great is thy Fame,



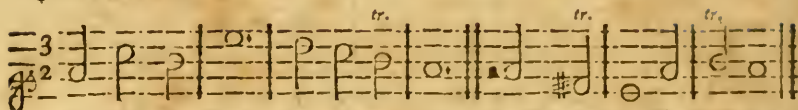
Hon—our and Ma—jes—ty in thee shine most clear.



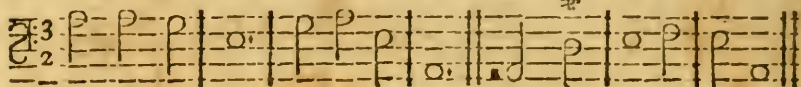
- 2 With light as a Robe thou hast thyself clad,  
Whereby all the Earth thy Greatness may see :  
The Heav'ns in such sort Thou also hast spread,  
That they to a Curtain compared may be.
- 3 His Chamber-beams lie in the Clouds full sure,  
Which as his Chariots are made him to bear :  
And there with much Swiftneſs his Courſe doth endure,  
Upon the Wings riding of Winds in the Air.

## P S A L M CVIII. Ely Tune.

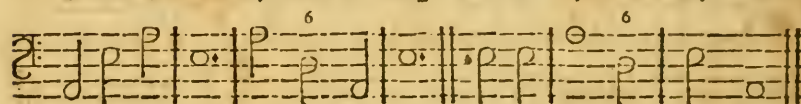
Treble and Bass.



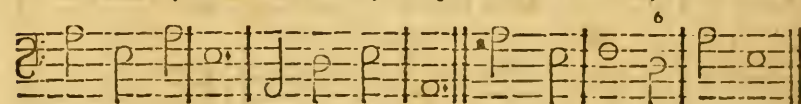
O God, my Heart pre--pa-red is, my Tongue is likewise fo :



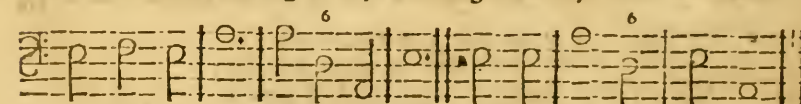
I will ad-vance my Voice in Song, that I thy Praise may show.



A-wake my Vi--ol and my Harp, sweet Me--lo--dy to make ;



And in the Morn-ing I my--self, right ear--ly will a--wake.



3 By me among the People, Lord, still praised shalt Thou be :  
And I, among the Heathen Folk, will Praises sing to Thee.

4 Because thy Mercy doth ascend, above the Heav'ns most high :  
Also thy Truth doth reach the Clouds within the lofty Sky.

P S A L M CXII.

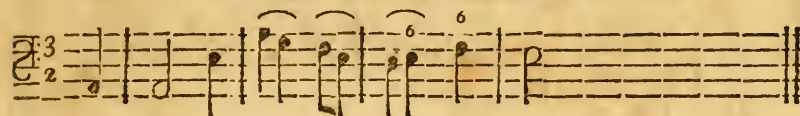


PSALM CXII. Selfoe Tune.

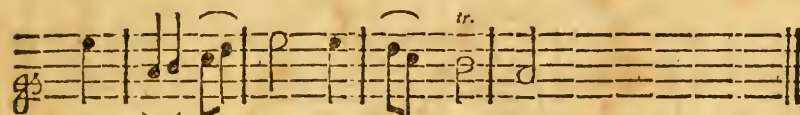
Treble and Bass.



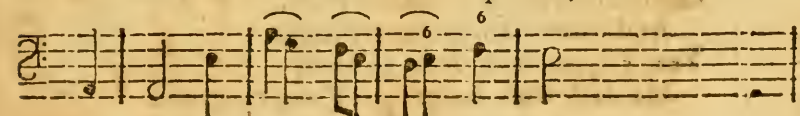
The Man is blest that God doth fear,



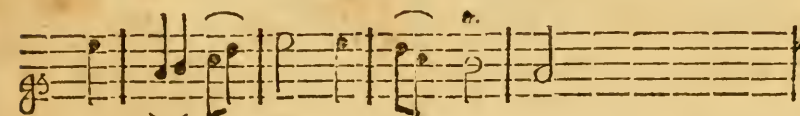
And that his Law doth love in—deed ;



His Seed on Earth God will up—rear,



And blefs such as from him pro—ceed ;



Continued

Continued.

Treble and Bass.

His House with Riches he will fill,

His Righteousness endure shall still.

## II.

Unto the Righteous doth arise  
 In Trouble Joy, in Darkness Light :  
 Compassion great is in his Eyes,  
 And Mercy always in his Sight.  
 Yea, Pity moveth him to lend,  
 He doth with Judgment Things expend:

PSALM CXIII. Proper Tune.

Treble and Bafs.

Ye Children which do ferve the Lord, praife ye his Name with one ac—cord ;

Yea, blessed be always his Name, who from the ri—fing of the Sun,

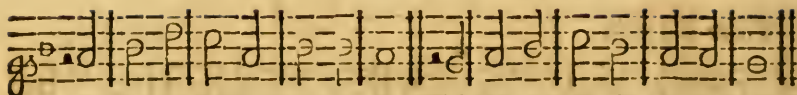
Till it return where it be—gun, is to be praised with great Fame.

The Lord all People do furmount, as for his Glo—ry we may count,

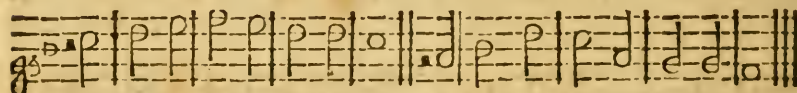
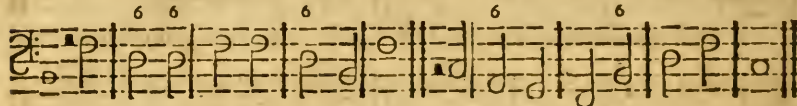
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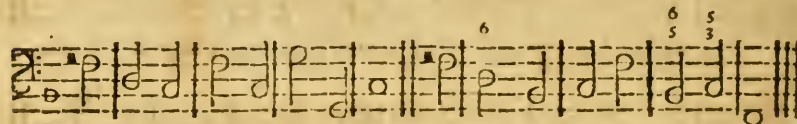
Continued.



A—bove the highest Heav'ns to be. With God the Lord who may com—pare,



Whose Dwellings in the Hea—vens are ? of such great Pow'r and Force is he.



## II.

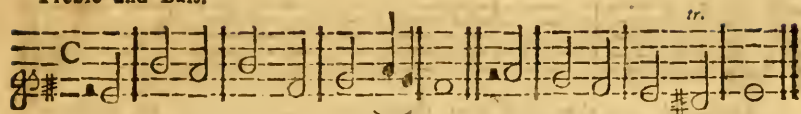
He doth abase himself we know,  
 Things to behold on Earth below,  
 And also in the Heav'n above :  
 The Needy out of Dust to draw,  
 Also the Poor which Help none saw,  
 His Mercy only did him move ;  
 And so did set him up on high,  
 With Princes of great Dignity,  
 That rule his People with great Fame.  
 The barren he doth make to bear,  
 And with great Joy her Fruit to rear ;  
 Therefore praise ye his holy Name.

PSALM CXIX.

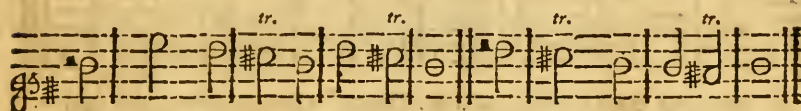
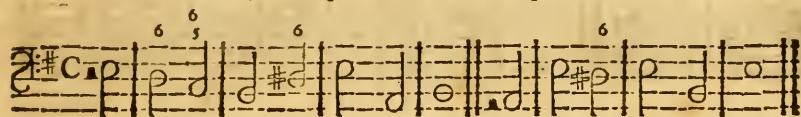


PSALM CXIX. Proper Tune.

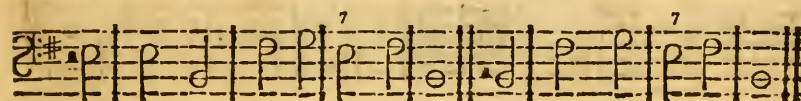
Treble and Bass.



Blessed are they that perfect are, and pure in Mind and Heart;



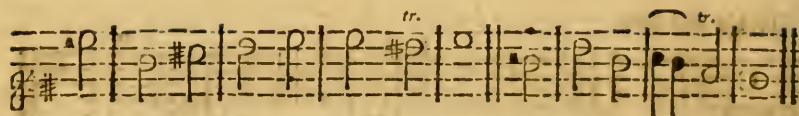
Whose Lives and Conversations do, from God's Laws never start.



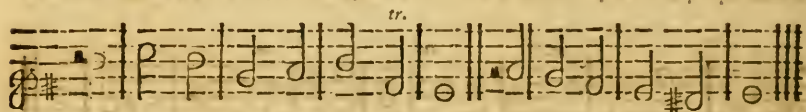
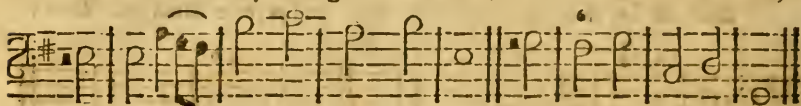
III.

Doubtless such Men go not astray,  
Nor do a wicked Thing;  
But stedfastly walk in his Way,  
Without any wand'ring.

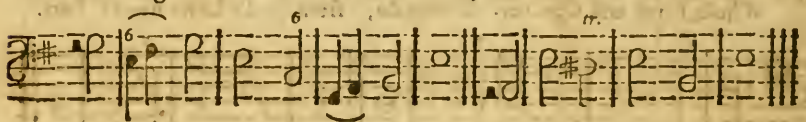
Continued.



Bles—sed are they that give themselves, his Statutes to ob—serve,



Seek—ing the Lord with all their Heart, and ne—ver from him swerve.

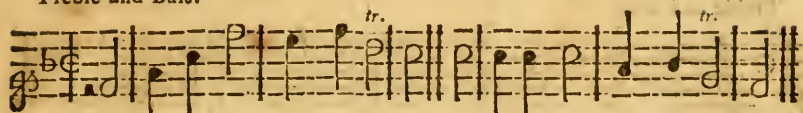


## IV.

'Tis thy Commandment, and thy will,  
That with attentive Heed,  
Thy Precepts, which are most divine,  
We learn and keep indeed.

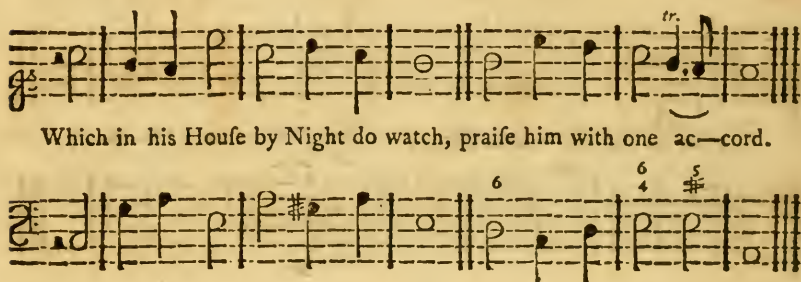
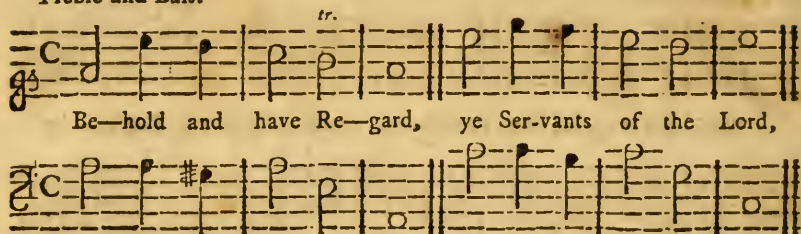
## P S A L M CXXV. Second Metre.

Treble and Bass.



## P S A L M CXXXIV. Gainsborough Tune.

Treble and Bass.



## II.

Lift up your Hands on high,  
 Unto his holy Place,  
 And give the Lord his Praises due,  
 His Benefits embrace.

## III.

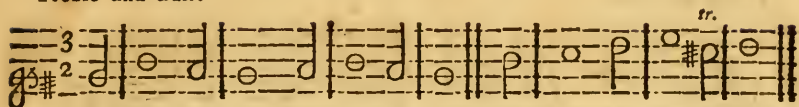
For why? the Lord our God,  
 Who Heav'n and Earth did frame,  
 Doth Sion bless, and will preserve,  
 For evermore the same.

PSALM CXXXV.

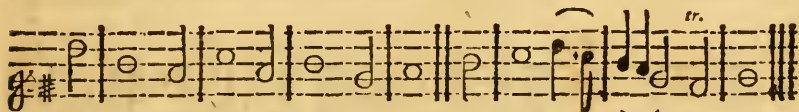
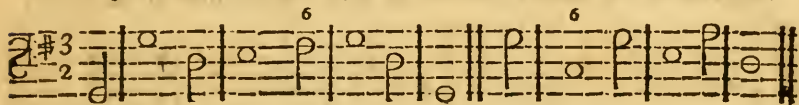


PSALM CXXXV. Knottingley Tune.

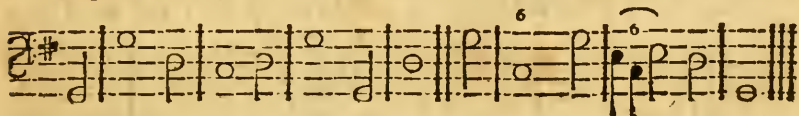
Treble and Bass.



O praise the Lord, praise ye his Name, Praise him with one ac-cord,



O praise him still all ye that be, the Ser-vants of the Lord.



II.

O praise him ye, that stand and be  
In the House of the Lord,  
Ye of his Courts, and of his House,  
Praise him with one accord!

III.

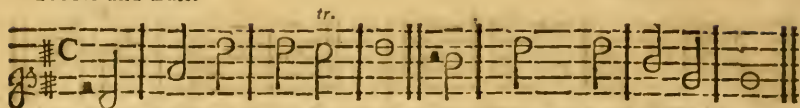
O praise the Lord, for he is good,  
Sing Praises to his Name;  
It is a good and pleasant Thing  
Always to do the same.

IV.

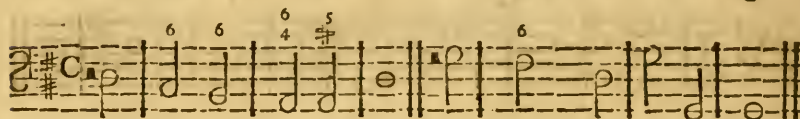
For why? the Lord hath Jacob chose,  
His very own ye see;  
So hath he chosen Israel  
His Treasure for to be.

## PSALM CXLVIII. Proper Tune.

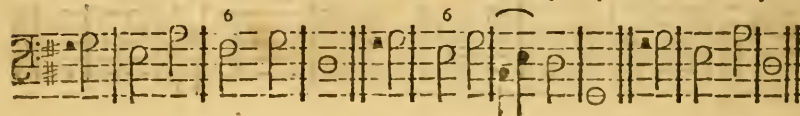
Treble and Bass.



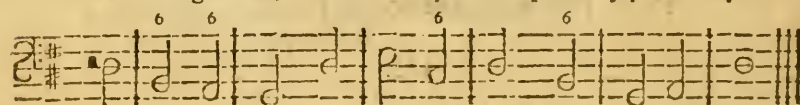
Give Laud un—to the Lord, 'from Heav'n that is so high;



Praise him in Deed and Word, a-bove the star-ry Sky; and al-fo ye,



His An-gels all, Ar-mies roy-al, praise joy-ful-ly.



## II.

Praise him both Sun and Moon, which are so clear and bright;  
 The same of you be done, ye glittering Stars of Light.  
 And you no less, ye Heavens fair, Clouds of the Air, his Laud express,

## III.

For at his Word they were all formed as we see;  
 At his Voice did appear all Things in their Degree,  
 Which he set fast; to them he made a Law and Trade, always to last.







Continued.

## II.

Fear not said he, for mighty Dread  
 Had seiz'd their troubled Mind,  
 Glad Tidings of great Joy I bring  
 To you and all Mankind.

## III.

To you in David's Town this Day,  
 Is born, of his own Line,  
 A Saviour which is Christ the Lord,  
 And this shall be the Sign.

## IV.

The Heav'nly Babe, you there shall find,  
 To human View display'd,  
 All meanly wrapt in swaddling Bands,  
 And in a Manger laid.

## V.

Thus spake the Seraph, and forthwith  
 Appear'd a shining Throng  
 Of Angels praising God, and thus  
 Address'd their joyful Song:

## DOXOLOGY.

All Glory be to God on high,  
 And on the Earth be Peace:  
 Good-will henceforth from Heav'n to Men,  
 Begin and never cease.

AN HYMN for EASTER DAY.

The first system of musical notation for 'The Song of the Lark'. It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the bass staff provides a simple accompaniment. The notation includes various note values, rests, and phrasing slurs. The system concludes with a double bar line and the marking 'ff.' (fortissimo).

Handwritten musical notation for the first staff of 'The Rose Tree'. The staff is in C major (one sharp) and common time (C). The melody consists of eighth and quarter notes. Above the staff, there are fingerings: 6, 6, 6, 4, 2, 1, 7, 5, 3, 6, 6, 6, 6, 5, 4, 3. The staff ends with a double bar line.

The first staff of music is in treble clef with a key signature of one sharp (F#). It begins with a treble clef and a sharp sign. The melody consists of quarter notes: F#4, G4, A4, B4, A4, G4, F#4, E4, D4, C4. Above the notes are fingerings: 6, 6, 6, 6, 6, 6, 6, 6, 6, 6. The staff ends with a double bar line.

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Continued.

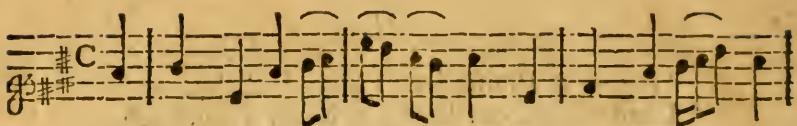
## II.

Hymns of Praises let us sing, Hallelujah,  
Unto Christ, our heav'nly King, Hallelujah,  
Who endur'd the Cross and Grave, Hallelujah,  
Sinners to redeem and save, Hallelujah.

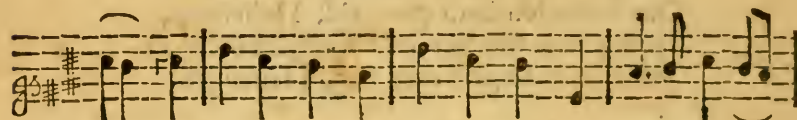
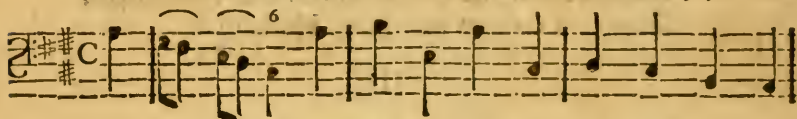
## III.

But the Pain that he endur'd, Hallelujah,  
Our Salvation hath procur'd, Hallelujah,  
Now above the Sky he's King, Hallelujah,  
Where the Angels ever sing, Hallelujah.

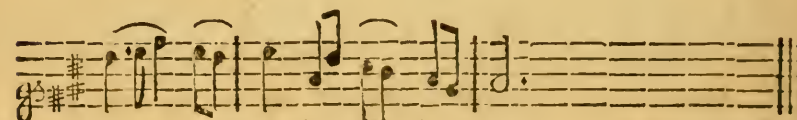
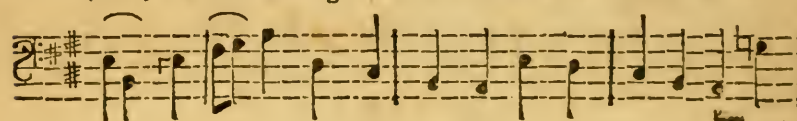
## An HYMN for WHITSUNDAY.



He's come, let ev'—ry Knee be bent, all Hearts new Joys re—



—sume ; Let Nations sing with one Con-fent, the Comfor-ter is



come, the Com-for—ter is come.



## II.

What greater Gifts, what greater Love,  
Can God on Man bestow :  
'Tis half the Angels Heav'n above,  
And all our Heav'n below.



Continued.

III:

Hail, blessed Spirit ! no not one Soul,  
But doth thy Influence feel ;  
Thou dost our darling Sins controul,  
And fix our wav'ring Zeal.

IV.

As Pilots by their Compass steer,  
Till they their Harbour find,  
So doth thy sacred Breathings here  
Guide ev'ry wand'ring Mind.

V.

Thou to the Conscience dost convey  
The Checks that all must know ;  
Thy Motion first doth point the Way,  
Then gives us Strength to go.

VI.

But thou, O Lord, our Sins impeach ;  
The World's rough Billows roar ;  
But following thee we're sure to reach,  
The safe eternal Shore.

A TABLE

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